TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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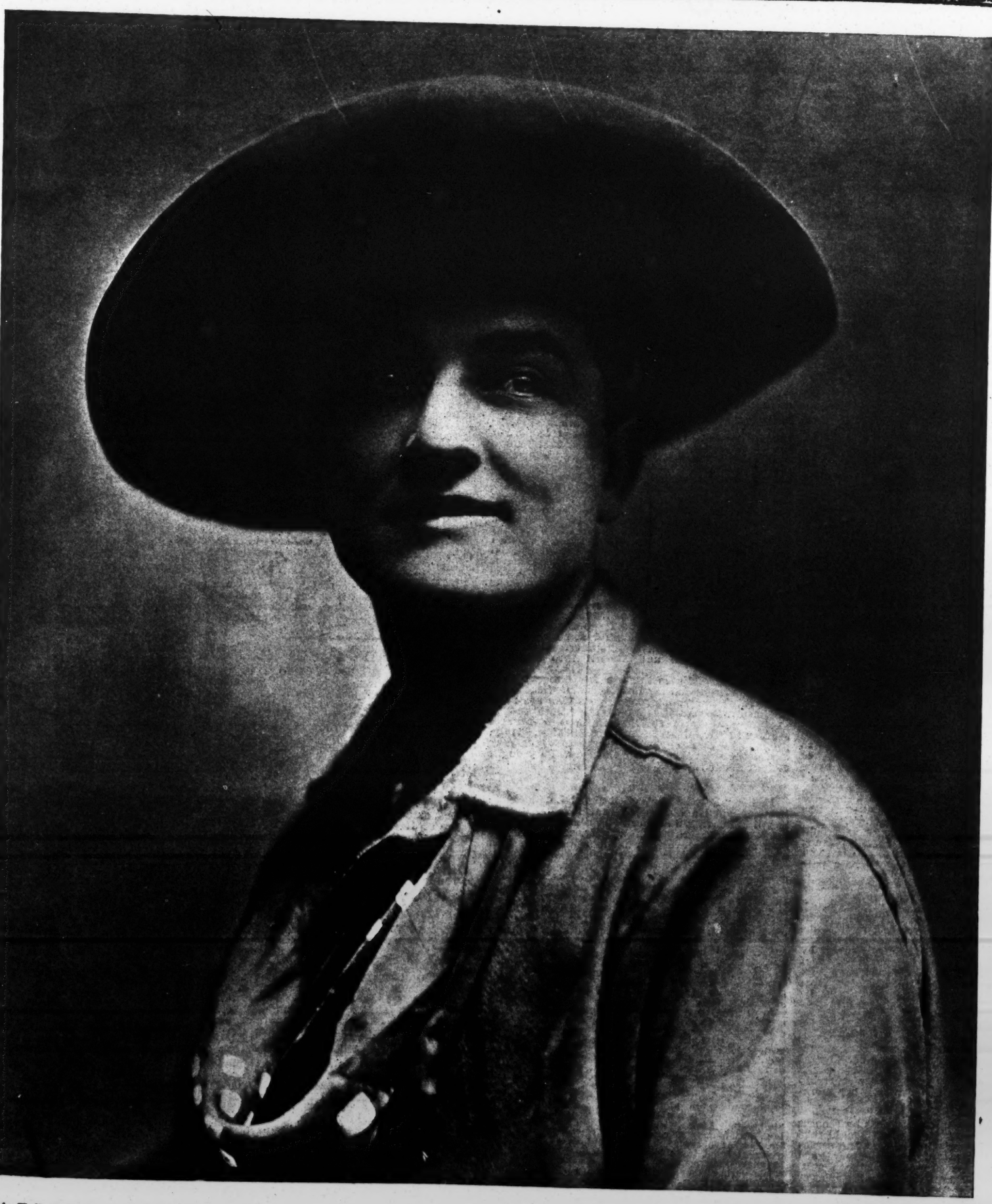

Photo Hall, N. Y.

ROBERT CONNESS.

THE MATINEE GIRL

MAUD jerked her wet boot off and flung it anywhere. As might be expected when an excited woman aims that way, she hit something. The something was a rose jar on the mantel. It rolled off and cracked from base to top, and Maud picked it up with a little grimace of regret.

"You should control your temper," I advised. "That boot just missed my head."

"I am sorry," she said.

"Sorry that it missed?"

"Sorry for this exhibition of temper. But really she was awful."

"She?"

"I have just come from interviewing ——," Maud mentioned a prima donna of much experience playing on Broadway.

"Wasn't she kind?"

"As kind as she knows how to be! There is no question about her intentions, but you know the very hot place that is reached on paving stones of good intentions."

"What did she do?"

"It is what she didn't."

Maud had gotten into her red kimono by this time and was stretching her sandaled feet toward the blaze of the gas logs. She had shaken down her black hair and was leaning back in her Morris chair, looking almost human. The comfort of a girl bachelor apartment does smooth away incipient wrinkles. Maud was almost Maud again. At least she would be after she had told me about it, but it is dangerous to press her for confidences yet unripe, and I waited. While I wait I will tell you about my cousin Maud.

She's a bachelor maid *pro tem.*, but she will not enjoy this mixed good much longer, for she is going to marry Charlie in the Fall. Charlie is an editor at whose roar Park Row trembles, but Maud has tamed him into a semblance of something human. He edits the paper, but she declares that after their marriage she is going to edit him.

She is one of the best interviewers in New York. When she has finished her two thousand words or so of size up you know whether the man uses tooth-picks or dental floss, and whether under sufficient provocation he would beat his wife. She is photographic and psychologic. She is an impressionist painter, as are all vivid journalists, and paints the colors of souls.

But Maud has begun.

"The woman is stupid," she said, "because she cannot differentiate interviews and interviewers. There are interviews and interviews, the sort that read like census reports or applications for civil service examinations, and the kind that are a getting acquainted of two people who understand each other. She should have known mine was to be of the preferred kind. If I had merely wanted to know whether her new hat was orange or mauve I would have waylaid her somewhere or asked her press agent. He would have lied to my entire satisfaction and colored the hat any shade of the rainbow to suit my taste. But she knew this interview was to be a study of her personality, and she should have known that it would require a few intimate moments, and a quiet spot. But she wrote that she would see me in her dressing-room between acts, and I trudged through the rain to keep a tryst—with eight persons. There was a woman friend who stared me out of countenance with round, wondering eyes. The woman had the decency to make a bluff at leaving the room, but the prima donna called her back, to have her handy, I suppose, in case of a libel suit, or to be a witness if I stole her pocket-book, or to save her if I turned assassin. She had an army of dressers and wardrobe women and a couple of silly men present while I 'interviewed' her. She had everything present but an apology.

"An interviewer is always more or less diffident. He shies at his task at best, so fancy having a mob of eight crowded in the little room and all making mental notes. It will be a pale interview."

Maud kicked off her slipper viciously, and I returned it to her with a gentlemanly bow.

"The woman doesn't understand," I suggested.

"She does not," Maud assented, "and therein lies her hopelessness. She never will learn. She will never know that the better interview is a subtle psychological process attained only by two and arrested and ruined by the injection of a third. An interview is as delicate as a proposal, and if I had insisted upon having from one to seven persons present whenever Charlie had the anguished look of a man about to propose I would never have had the chance to blue-pencil him for life.

"I tell you the woman lacks the finer sensibilities. She would have her next marriage ceremony performed on an 'L' station or her funeral services conducted in the Subway. She is the kind of woman who would conduct her courtship on a park bench at high noon or take her morning plunge in a glass house."

"What is good form for an interview?"

"There must be no witnesses unless by request of the interviewer," said Maud. "It should take place in the interviewer's home, or what serves for her home, so that the painter—every good interviewer paints a picture—may have a suitable and intimate background. The interviewer should see that there are no interruptions. A painter permits no interruptions during a sitting. It is permissible to limit the time if your engagements are pressing. An interviewer of the right sort prefers to know whether he may have five minutes or a half-hour, and presses all the vital points of the interview into either space. The man or woman who knows the interviewing business does not complain of lack of time, but he demands privacy and he exacts concentration—when he can. Every one has the right to refuse to be interviewed, but having granted it he should supply the proper conditions.

"Another thing he should remember, if he ever deigns to learn it, and that is to separate the personality of the interviewer from his paper. For the purpose of that soon-to-be-published interview with you he is looking at you through the eyes of his paper or magazine. Forget him and remember his paper.

"If he thinks of you privately and personally, instead of coldly and impersonally as copy, it is probably to execrate you because you have spoiled the evening he wanted to spend with friends. His personal interest, if he has any, is neutral. He classifies and catalogues you as one of a thousand or more subjects, and be sure he sees through you. Charlie says if the man who gave the interview knew what the man who got it was thinking of him there would be shooting on the spot. When I retire from the profession I shall fear the cold, unerring eyes of a journalist more than all the rest of the world."

"Charlie's eyes?" I dared to say.

"I shall take care that Charlie's eyes are prejudiced," Maud answered calmly. "But I shall employ my leisure writing a book on 'The Etiquette of the Interview.'"

A member of one of the musical comedies now appearing in a New York theatre has written Mrs. Wilcox asking for an investigation of the manager's methods. Mrs. Wilcox forwarded this letter to the Matinee Girl:

Mrs. Ella Wheeler Wilcox.

DEAR MADAME: If you wish to benefit those who suffer investigate, or ask some one else to do so, the brutal and beastly management of the —— company.

For weeks and months this has been going on, until human endurance can stand no more. Many of the poor girls have dropped fainting from fatigue and nervous prostration. It is said that the beast who forces this condition of things was once arrested for cruelty to his employees, and he has been heard to say that he "purposely forces his help into a hysterical condition, because he thereby makes them more alert to catch the meaning of his instructions."

He should be made an example of, and only publicity and a just punishment for his brutality can atone for his persecution and the misery he has caused.

There is no mercy in him. His language is vile and his immorality is flaunted in the faces of those who serve him.

A lesson taught this most heartless of managers would have its effect on all of his type, who disgrace the profession, and check to some extent the brutality that makes life behind the scenes unendurable.

Yours sincerely,

For a charming, comfy, bubbling evening seek the Madison Square Theatre this week. The hoary little theatre has hidden every wrinkle of age by a dainty make-up of golden brown, and the sense of nearness to the players is so fostered by the intimacy of propinquity that one forgets she is not living a part in the delightful farce, Mrs. Temple's Telegram. The foyer is quite broad enough for a promenade on the carpet thick and deep as fading moss, and a comfortable inspection of the art treasures that Mr. Walter N. Lawrence proposes to change every week. Mr. Lawrence might be the host, the little theatre his home, and the occasion a pleasant informal reception, so homey is it all.

Clever Blanche Bates is yearning for a new play, and she has put her yearn into understandable United States. She wants to play the new type of the Americaness, the hard muscled, clear-headed, dauntless spirited outdoor girl.

"I want a play in which the leading character is a typical Western American woman," she says. "An out-of-door woman, with red blood in her veins, a strong pulse in her wrist, and a heart the size of the country whence she hails. A woman who can wear a low-necked gown if necessary without wrapping up her neck and shoulders for fear of catching cold, when she ventures into the open air. A woman who can ride a good horse twenty miles. Then I want this woman placed in situations where her moral and physical strength will be tried to the utmost and triumph. I want a Western part, because I believe the real genuine American spirit is stronger in the Far West than in the other parts of the United States. There are fewer dilettantes there. They go East as soon as they develop, and thence, usually, by the first steamer to Europe, which offers the most attractive life to the blase."

Before the beginning of her career on the stage Miss Bates went to the Presidio, the most attractive military post in this country, as the bride of an officer stationed there, and her youthful, impressionable nature was stamped with the picturesqueness and the vast freedom of life on the West Coast. She learned that human nature is more profoundly natural there than in the stereotyped East, and that element in her nature which made her homesick at sight of the impassiveness she read in Eastern faces when she played in The Great Ruby at Daly's is crying out for expression in a play of the West.

Marah Ellis Ryan, herself an actress, wrote a novel of garrison and Indian life in the West that made its appeal. "Told in the Hills," which I have seen in Dorothy Donnelly's library, and in the well-appointed bookcase, had a character that resembled Blanche Bates' heroine. But the character was overshadowed by the hero. Marie Manning's "Judith of the Plains" approaches, though it may not reach, Miss Bates' standard. Augustus Thomas' short lived babe, "Colorado," had a picturesque setting, but no Blanche Bates character. Here is a chance for some native author, another Hazleton, for instance, who floated Henrietta Crosman and himself into fame on Mistress Nell.

Finally Miss Bates drops a few pungent lines that are mental cud for intelligent mastication.

"I think our young playwrights who are seeking inspiration should put on their hats and go out for a walk in their own towns instead of sending their imaginations to France, Italy, Spain, and England, or intending to dig a play out of the shelves of public libraries. They ought to look about them."

In his "Prose Fancies" Richard Le Gallienne has published a defense of that lovable, irritating, illuminating nuisance who remembers everybody and everything in a play, and who has seen everything ever put upon a stage, the man who puts our memories to shame.

Each of us has our old playgoer, who is at once a memory and a conscience to us. We look for him every first night and are vaguely uneasy if he is not there. Inquiries reveal that he is to be there the second night. He will never fail the new play until the ringing down of the curtain upon that serio-comedy, his own life.

Of him Richard Le Gallienne says:

He's a nuisance, of course. But to look at him only in that way is to think, as the shepherd boy piped, "as though" you will "never grow old."

Does he never appeal to you with any more human significance—a significance tearful and uncomfortably symbolic? Or are you so entirely that tailor's fraction of manhood, the fin de siecle type, that your ninth part does not include a heart and the lachrymal gland?

To begin with, he has probably a distinguished face, with a bunch of vigorous curly hair, white as hawthorn. He has a manner, too. Suppose you try and enter into his soul for a moment. It does us good to get outside ourselves for a while, and this old man's soul is a palace of memory. Those lines that, maybe, have been familiar to you for sixteen years have been familiar to him for sixty. That is why he knows them off so well, why he repeats them under his breath. Look at his face! Like a Methodist praying, anticipating the actor in all the fine speeches. Do look at his face. How it shines as the golden passages come treading along. How his face moves in an ecstacy of remembrance, in which there is a whole world of tears. How he half turns to you with a wistful appeal to feel what he is feeling—an appeal that might kindle a clod. It is the old wine laughing to itself within the old bottle.

And, one thing you will notice, it is the poetry that moves him—the great metaphor, the sonorous cadence, the honeysuckle fancy. He belongs to an age that had an instinct for beauty and loved style—an age that, in the words of a modern wit, had not grown all nose with intellect—an age that went to the theatre to dream, not to dissect.

For you there may be here and there a flower of remembrance stuck within the leaves of the play, but for him it is stained through with the sweets of sixty springs. His youth lies buried within it like a thousand violets.

If your love be with you, forbear to press her hand in the love scenes, or, at least, don't let the old man see you, because he used to punctuate those very passages he is muttering in just the same way.

Poor old fellow! Can you be selfish to him? Can you say, "These tedious old fools!" Fool thyself; this night shall thy youth be required of thee.

You might think of this the next time you drop across the old playgoer. It was natural in Hamlet to swear at Polonius, who, you will remember, was an old playgoer himself; but being a gentleman it was natural in him, too, to recall the first player with, "Follow that lord, but look you mock him not."

Why doesn't some one who loves him remind Frank Worthing that curves are the lines of beauty? I've never seen him in any situation when his elbows were not acute angles of distress.

THE MATINEE GIRL.

THEATRICAL MANAGERS' BANQUET.

The Association of Theatre Managers of Greater New York gave its first annual dinner at the Hotel Astor on Feb. 9. Daniel Frohman presided, and referred in his opening address to the difficult position of the manager. James H. Breslin was toastmaster. Judge Henry Bischoff, Borough President Martin W. Littleton, of Brooklyn; Heinrich Conried, Brander Matthews, Frank R. Lawrence, president of the Lotos Club; John W. Keller, and Bronson Howard were the speakers. The dinner was served in the small ballroom, and souvenirs in the form of handsome leather bill cases were the favors for the guests.

Heinrich Conried, in his speech revealed interesting information as to the cost of running grand opera. "I came here twenty-six years ago," he said, "and thought I knew a great deal. I soon found that I knew very little and set out to learn. I spoke still worse English than I do now, but I learned something every day by watching the managers."

Herr Conried said that theatrical projects abroad were petty compared to American ways.

"Yet, when I go over there and tell them how things are done on this side of the water, they say: 'Conried, don't say that. You lie, so we can't listen to you.' When I told them that I paid my stage hands $98,866 in one season, they said I was crazy, but I had brought a certified copy of my books and proved it to them.

"I have made eighty-seven trips across the ocean, and have compared the managements on both sides. If the German managers would come over here they would be astonished. Most of the theatres in Germany are subsidized, and you wonder how the public stands the performances they give. Performances in New York are given on such a grand scale that the foreigners cannot understand them. They don't see how we can pay singers $2,000 a night. They wouldn't believe that the leading characters in Les Huguenots get $5,500 a night.

"The multi-millionaires don't give a cent to the opera, nor do the stockholders. They pay $1,000 for a box. If they would let me have the boxes instead of paying $35,000 I would make very much more money out of it.

"The opera costs me $1,050,000 for the fifteen weeks, but I still make money for all that."

Brander Matthews said that he "would like to see a theatre that held out to the drama what the Metropolitan Opera House holds out to the musician or the Metropolitan Museum of Art to the painter. He would like to see it, not under city control, but established as a commercial enterprise, free from long runs and other tyrannies, where we could see the best of Shakespeare and the old comedies—a theatre partly supported, as the Opera House is, by a number of public spirited men."

Bronson Howard's talk was mostly of the managers whom he knew years ago, of the fairness with which managers treat playwrights and the honesty with which they treat one another. He apologized for "temporary trash" seen in theatres, saying it was often necessary to keep them going.

John W. Keller gave interesting expression to the confessions of a dramatic critic.

NEW THEATRE FOR MILWAUKEE?

According to the Milwaukee *Sentinel*, that city is to have a new theatre, to be located in the new general depot building of the Milwaukee Electric Railway and Light Company, which is to be dedicated in the near future. The second story, which is now designated as an "assembly hall," contains a beautifully arranged interior. A complete stage sixty feet wide and fifty feet deep, with three complete tiers of dressing-rooms. There are three richly ornamented boxes, and the capacity is easily 1,500 persons.

The building is absolutely fire proof, and the number of exits is so large that the audience room can be emptied in a few minutes. The audience room is 64 feet wide and 100 feet long.

The building also contains one of the best heating and lighting systems in the country. President John I. Beggs, of the Railway Company, said that the assembly hall was intended originally for business meetings of the company, for conventions and general public use, but he could not tell what the present arrangement will ultimately develop into. The city officials who are in the confidence of Mr. Beggs are positive that first-class theatrical performances will be given in the building, and that the general public will be surprised when the new enterprise is launched.

A "MATINEE ARTISTIQUE."

The Misses Preston, daughters of the late Hon. Stephen Preston, for many years dean of the diplomatic corps and Minister from Hayti at Washington, gave what they were pleased to term a "matinee artistique" in the Astor Gallery of the Waldorf-Astoria Hotel, Thursday afternoon. A large number of society women acted as patronesses. Oliver M. Denton opened the programme with two Chopin numbers and later played "Barcarolle," by Godard, and a Grief March and "Jeu des Ondes," by Leschetizky. His playing revealed sympathy and grace. Louise Truax whistled two selections in her usual pleasing style. "Immer bei Dir," "I Know of His Bright Eyes," and "I Shall Love You Forever" were sung by Hugh Herndon with intelligent interpretation. Rose Antoinette Preston prettily costumed, danced an Oriental dance with grace and style. May Isabelle Fisk appeared in two original monologues, "A Woman in a Shoe Store" and "The Sales Lady," to the delight of the audience. Miss Preston concluded the programme with a pretty Mexican dance. The efficient pianist for the afternoon was Flora MacDonald.

ROBERT CONNESS.

On the first page of THE MIRROR is a portrait of Robert Conness in the leading character of Freshwater Jack in Texas, now under the management of Broadhurst and Currie. The critics have been very lavish in their praise of his performance of this part, a fine type of the Texas cowboy. Mr. Conness has a play written for him by Sedley Brown, a well-known stage director and author of A Long Lane and a Pine Meadow, which was so successful some years ago. The title of the play is The Pipe of Peace. It was produced in stock at Gem Theatre, Peaks Island, Maine, last Summer, and its success was unqualified. Mr. Conness expects to star in the piece, playing the part of Julian Iroquois, in the near future. From the title it will be seen that its central figure is a modern Indian, and the play is built around the constant struggle which Iroquois has between his red man's blood and his white man's training as evidenced in his dealings with the different situations of the play.

SITE FOR DENVER ACTORS' HOME.

Forty acres of land in the northeastern part of Denver's suburban region have been purchased for the site of an actors' home, the price being $20,000. Plans for the building have been submitted to James O'Neill and other directors, and construction is expected to begin within a few weeks. The estimated cost of the building is $350,000. Many managers have promised to give toward its fund the receipts from their attractions for one day.

A SHAKESPEARE STATUE.

An editorial in the Christmas number of THE MIRROR touched upon the question of statues of Shakespeare in the United States. Chicago and ues that, while they may not meet ideal requirements, are by no means unworthy." The fact was overlooked that St. Louis, in Tower Grove

Park, boasts a statue of Shakespeare that not only will "meet ideal requirements," but is perhaps one of the finest extant. THE MIRROR is indebted to Arthur Garrels for the picture of it herewith reproduced and for the facts here related.

No less a person than the famous Shakespearean actress, Adelaide Neilson, during her last visit to St. Louis in the early Spring of 1880, paid a high tribute to the statue's excellence. "I think," she said, upon the occasion of her viewing it, "I have seen every memorial of Shakespeare, public and private, of any consequence, in existence, and this to me is the best of all." The monument stands in Tower Grove Park and is a gift to the city through the munificence of Henry Shaw, St. Louis' benefactor and philanthropist. It is the creation of Baron von Mueller, the famous German sculptor in Munich.

The figure is of bronze, more than double life size, and stands erect in a careless pose, dressed in the costume of Shakespeare's time. The right arm hangs at full length holding a quill pen, while the left is held akimbo resting on the hip, and is partly hidden in the folds of the short cloak that falls gracefully from the shoulder. New York were credited with "Shakespeare stat- The right foot is slightly advanced, behind the left are a number of large volumes. The head is uncovered, and with the face is a faithful reproduction of the bust over the grave in Stratford church. The statue surmounts a square pedestal of red granite, the four sides of which are ornamented with large bronze plaques in bas-relief representing characters in scenes from four of Shakespeare's plays. The plaque on the front shows Falstaff, in the person of Ben De Bar, the well-known St. Louis actor-manager of former days, delivering the soliloquy on honor: "Well, honor pricks me on," etc. (King Henry IV, part 1, Act V, Scene 1.) The remaining three sides illustrate the following scenes and texts: Hamlet in the graveyard—"Alas, poor Yorick" (Hamlet, Act V, Scene 1); Lady Macbeth in the sleep-walking scene—"Out, damned spot, out!" (Macbeth, Act V, Scene 1); Queen Katharine about to face her accusers—"What can be their business with me?" (King Henry VIII, Act III, Scene 1.)

These texts, at the solicitation of Mr. Shaw, were the suggestions of Ben De Bar, who, however, did not live to see the statue. The monument, as it stands to-day, represents an outlay exceeding $25,000. It bears no inscription other than Ben Jonson's oft quoted words: "He was not of an age, but for all time." The statue was unveiled on April 25, 1878, the 314th anniversary of the poet's birth, in accordance with the universally accepted data.

GOSSIP.

The New York Newsdealers' Association gave a largely attended "smoker" on Wednesday evening, Feb. 8, at their rooms at No. 8 Union Square. An informal programme and refreshments provided a good time for every one.

Arnold Daly was knocked down by an automobile at Forty-ninth street and Broadway, Feb. 7, and cut about the face as well as severely shaken up, but was able to play his part that night, though he was a bit stiff.

H. W. Savage says that Parsifal will be given in London as soon as arrangements for it can be completed.

Kate Bonnington, while automobile riding with Dr. and Mrs. Hoover in Jacksonville, Jan. 27, was severely injured by a railroad engine colliding with the auto. She was unable to continue with the Winsome Winnie company. Miss Bonnington's mother was telegraphed for and is now with her at Dr. Hoover's residence. It is hoped in a short time she will be able to rejoin the company.

William J. Deery has closed his engagement with the Richard Mansfield company and returned to his home in New York.

Mrs. Frances Carter read Shakespeare's Much Ado About Nothing before a large audience in the National Arts Club, No. 37 West Thirty-fourth Street, Feb. 8.

A Night in New York is the title of the new musical comedy which will be produced next season by Gus Hill. The cast will have fifty members and a large singing chorus. It will be mounted with entirely new and appropriate scenery, costumes and have special novelties.

Frederick Reed, a scene shifter and actor of small parts, attempted suicide at 205 Jay Street, Brooklyn, by pouring oil over his clothes and then gashing at his throat with a knife in his pain. He was taken to the Cumberland Street Hospital, where he is under guard for attempted suicide.

Sam S. and Lee Shubert have offered $50,000 to the trustees of the First Presbyterian Church of Utica, N. Y., for their church, with the idea of converting it into a theatre. Their lease of the Majestic Theatre in Utica expires April 30 of next year, and they have for a long time been planning to have a playhouse of their own in that city. It is thought that the trustees will accept the proposition.

W. N. Lawrence, of the Madison Square Theatre, has received a cable dispatch from George Musgrove, the Australian manager, offering to buy the Australian rights to Mrs. Temple's Telegram.

Theodore W. Cameron met with an accident that may cost him the use of his right eye during the action of The Gold King, played by the Mamie Fleming company, in York, Pa., Jan. 28. Mr. Cameron was playing the part of Allen Reed. In the first act there is a scene in which Miss Fleming chases him off the stage by throwing potatoes at him. One of them struck him squarely in the right eye. After remaining in York the week following under the care of Dr. Apahn, he came to New York and is now confined to his home, 51 West Twelfth Street. Mr. Cameron, from last accounts, has completely lost the sight of the injured eye, and whether it will result permanently or not his doctors cannot yet say.

The Catholic Benevolent Legion gave a theatre party at the Metropolis Theatre Monday evening to see Under Southern Skies.

Melville B. Raymond has signed contracts for the production of a new musical spectacle, Little Jack Horner, in which Master Gabriel, who is playing Buster Brown at the Majestic, will become a full fledged star next season.

Walter F. Condit, of Brooklyn, an opera singer, was run down by a horse and wagon driven by William Dick, on Feb. 9. Mr. Condit was picked up unconscious and attended by Dr. Gillespie, of the New York Hospital. He went home in a cab.

IN OTHER CITIES.

SAN FRANCISCO.

William Collier at the Columbia Jan. 30-5 in Richard Harding Davis' farce is a winning attraction and is bringing out first-class theatregoers in numbers that have not attended a comedy for many months in this city. Mr. Collier was not a great hit in the play that he was last seen in here. The Dictator is just the sort of play that is suited to Mr. Collier's talents and he makes the most of the role. The co. is an excellent one. Prominent in the cast is John Barrymore, whose work pleased. Charles Jackson as the valet also gave an interesting performance. Louise Allen as the Spanish senora was capitally suited to the role. Next week, second week of The Dictator.

At the Grand Opera House Jan. 30-5 is that grand old actor, J. H. Stoddart, in The Bonnie Brier Bush, and during the week he has been playing to packed houses. The story of this quaint play is always interesting. Mr. Stoddart's work is just as artistic as it was when he first gave us the odd character of the old Scotchman. Reuben Fax has his old part and continues to do excellent work. Olive Norman has the role of Jennie this season and is more than acceptable. Next week, Mother Goose.

At the California Jan. 30-5 E. J. Carpenter's Little Outcast is holding the boards and has only done fairly well. We have such a good melodrama stock co. at home that unless a road performance is exceptionally good the public will not patronize it. The co. is a very good one and it is to be regretted that the business was not more encouraging. Next week, Paul Gilmore in The Mummy and the Humming Bird.

The Central has enjoyed a most profitable week Jan. 30-5 in the big war play, A Prisoner of War, which is a remarkable drawing card. The play itself is very pretty, and the incidents are all more or less startling and exciting. Mayall and Schumer both had interesting roles, and the feminine roles were well played by Miss Crosby, Miss Blanc, and Edna Elsmere. Next week, Fight for Millions.

The unprecedented success of the grand opera season at the Tivoli can easily be demonstrated by the fact of their giving up other important engagements to give us two additional weeks of opera such as we seldom hear aside from the Metropolitan stars. Signora Tettrazzini has been the great drawing card of the aggregation, her great successes being Lucia, Traviata, and Rigoletto, and on Thursday of next week she will sing The Pearl Fishers, by Bizet, which has never been heard in this city. Berlinde will give Andre Chenier and probably Carmen.

The Alcazar Stock co. gave us a novelty Jan. 30-5 in Gay Lord Quex, which was given here about three years ago by the Miller and Anglin co. for the first time. The attraction was especially interesting, as it was the first presentation of this play by a stock co., and it is hard to believe that it could have been given under better hands. Miss Lawrence made a decided hit in the role of Sophie Fulgarnye, the manicure, and Mr. Craig was admirably cast as the Marquis of Quex. John Maher was Sir Frahan, and Mr. Conness was seen in the role of Captain Bastling. Harry Hilliard was Valma, the palmist, and Harry Mestayer, Sir Charles Villairs. Adele Belgarde made quite an impression as the odd Duchess of Strood. Miss Woodson, Miss Allen, and Laura Adams were also well cast. The gowning of the play was attractive, as were the stage settings. Next week, Are You a Mason.

The Majestic Jan. 30-5 has Landers Stevens in The Mountebank, the version used so successfully by Frederick Warde. Mr. Stevens has not been seen in this city for some time. His last engagement was at the Central some two years ago. The part of the mountebank gives him a good chance to show off his talents, and he left little to be desired. Edith Cooper was capital as the young son and received great encouragement by the audience. Elmer Booth, W. L. Gleason, Richard Lambart, and Lee Willard were seen in the principal male roles, and Jane Kelton, Mina Gleason, Pauline Maitland, and Frances Slossen were allotted the leading feminine roles. The play was artistically staged and has drawn big houses. Next week, reappearance of Adele Block and J. H. Gilmour in Mizpah.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Virginian, with Dustin Farnum in the title-role, was the attraction at the Davidson Feb. 2-4, and good sized audiences attended one of the dramatic treats of the season. The play was suitably presented by an excellent co., and due appreciation was shown an admirable performance of this interesting dramatization of Owen Wister's story. Mr. Farnum won universal favor and was loudly applauded for his fine portrayal of the titular role, while flattering recognition was bestowed upon others in the cast, particularly Griffith Evans, Harry Holliday, Charles Stanley, George Morton, Frank Vail, Frank Campeau, Guy Bates Post, Frank Monroe, Theodore Friebus, Marquita Dwight, C. R. Gilbert, Helen Holmes Maud Gifford, and Virginia Reeves. Appropriate stage settings were used. Sam Bernard in The Girl from Kay's drew immense audiences at the Davidson 5-8. The lines of the piece sparkle with wit, and the music is pretty and enjoyable. Mr. Bernard was excruciatingly funny. Hattie Williams displayed her accomplishments to advantage as "the girl," and Grace Dudley sang well and acted in a dashing breezy manner that pleased everybody. George Howard as Harry Gordon owns a good voice and exhibited considerable histrionic ability. Ernest Lambert offered a capital characterization of Fitzthistle. George R. Sprague and Louis R. Grisel gave clever interpretations of two old men characters. Kathleen Clifford is a sprightly little woman, whose dancing brought down the house, and a lot of come'y girls in the large chorus did much to make a success of the performance. County Chairman 12-15. Sho-Gun 16-18. Al. Leech and the Three Rosebuds 23-25.

Florence Bindley in The Street Singer scored a hit at the Bijou 5. A large audience was visibly pleased at the first performance given of Hal Reid's interesting melodrama, and Miss Bindley achieved a distinct success in her first appearance in Milwaukee as a star. The star's famous costume, worn in the third act, excited much admiration. That sterling player, Robert McWade, was conspicuous in the cast in an appealing portrayal of the unfortunate father, and George Pauncefote gave an excellent characterization of an old roue. Russell Brothers 12-18.

The Lighthouse by the Sea pleased big audiences at the Alhambra 5. The melodrama is one of the best produced here for some time, and an adequate co. did full justice to the play. The play was satisfactorily staged, and its strong situations appealed to all who saw it. Happy Hooligan 12-18.

The Thanhouser co. presented The Eternal City at the Academy 6 before a well filled house. The performance was in many respects meritorious, although it was apparent that several members of the cast found the roles alloted them a severe and not altogether satisfactory test of their abilities. James Durkin as Rossi played his later scenes in the drama with eloquent force and fine discrimination, and Edith Evelyn did some excellent work as Donna Roma. Albert Brown carried off first honors as the Pope. His conception of the part was admirable. Lee Baker handled the role of Bonelli skillfully, and some good work was done by Reginald Parry, Rodney Ranous, Grace May Lamkin, and Joseph Graybill. The stage settings were very handsome examples of Charles Squire's work, and the costumes were appropriate. Darkest Russia 13-19.

Marianne was played by the Wachsner Stock co. at the Pabst 5 before a large and well pleased audience. Die Beiden Leonoren will be given 8, and Das Milchmaedchen von Schoeneberg 12. The Pittsburgh Orchestra will give a concert 9.

Blanche Bates will appear in The Darling of the Gods at the Pabst 23-25.

Despite the severe weather business is good generally.

CLAUDE L. N. NORRIE.

KANSAS CITY.

Tim Murphy made his annual visit to Kansas City 2-4, appearing at the Willis Wood in his new play, Two Men and a Girl, which proved the best vehicle this clever comedian has had in several seasons. But one setting is used for the entire production, but it is worthy of special mention for its completeness and artistic effect. The star's role is not one of great proportions, but it was handled in that quiet, effective manner characteristic of its portrayer that made it stand out as an excellent piece of acting. Dorothy Sherrod as Julia Whitney appeared to excellent advantage, while Jess Lorinder, as portrayed by Louise Whitfield, was a delightfully clever and amusing piece of work. Macey Harlam, Walter Pennington, Olney J. Griffin, and Ethel Davis deserve praise for well played parts. When a Man Marries was the bill for the closing performance.

Mildred Holland in The Triumph of an Empress played a half-week engagement at the Willis Wood 5-8 to good business. The star came to Kansas City as a stranger, this being her first appearance here, but she made a splendid impression and future visits will be watched with interest. The play is a powerful drama, well written and capably acted, while the staging was very handsome. Physically Miss Holland scarcely fits the role of Catherine, but her acting was both artistic and effective, and she was more than well received. Henry C. Mortimer, Del La Barre, John A. Miesen, and Alice Holliday carried principal parts very satisfactorily. Helen Grantley in Her Lord and Master 12-15. Kyrle Bellew in Raffles 19-22. Red Feather 23-25.

Eva Tanguay in The Sambo Girl played her second engagement in Kansas City this season, this time appearing at the Grand for the week of 5-11 and playing to big business. A few new songs have been added, and the show now runs with a smoothness it lacked before, making a very pleasing entertainment. The supporting co. were the same as upon the previous visit and were very efficient. Rose Melville in Sis Hopkins 12-19.

A Romance of Coon Hollow, one of the good old timers, held the boards at the Auditorium 5-11 and played to fair business. The presenting co. were of but fair ability at best, but the play as a whole was well received. Span of Life 12-18.

At the Gilliss 5-11 The Fatal Wedding returned once more and was welcomed by large audiences. The play has been seen here several times before and is one of the big favorites with Gilliss patrons. Vessie Farrell, a Kansas City girl, and Nestor Lennon have the leading roles, both being very satisfactory. The production was appropriately staged. Dangers of Working Girls 12-18.

O. D. Woodward, of the Woodward and Burgess musement Co., announces that he will again star Jane Kennark, the vehicle to be the Ouida play, Moths, opening here at the Auditorium 19 for a week's run. Frederick Van Rensselaer, William Clifton, Franklyn Underwood, Brandlee Martin, and Jane Evans, all former members of the Amber Lawlord co., have been engaged as the principals in support. The tour will embrace the principal cities of the West.

The seat sale for the Metropolitan Grand Opera season at Convention Hall March 31, April 1 opened 6 with a rush, over $1,500 worth of tickets being sold the first day. Seats for the single performance will not go on sale for some two weeks yet. Parsifal, Les Huguenots, Cavalleria Rusticana, and I' Pagliacci will be given.

The February Symphony Orchestra concert is announced for the afternoon of 17, with Madame Johanna Gadski as the soloist.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

Charles Hawtrey presented A Message from Mars at English's 2 to a large and fashionable audience. Bertha Galland followed 3, 4 in her success of last year, Dorothy Vernon of Haddon Hall. Miss Galland was a charming Dorothy, both in looks and manner, and it would be hard to imagine the part played differently or better. John W. Dean was a dashing Sir John. The supporting co. was good. The audiences were of good size throughout the engagement. Charles Major, author of the novel from which the play was written, who was present on the opening night, was called from town after he had seen the first act, but not before he had congratulated Miss Galland and co. on their success. The advance sale for The Girl from Kay's 9 indicates an overflowing house. William H. Crane 11. Richard Mansfield in Richard III 13. Sho-Gun 14, 15. Maxine Elliott 16. Kyrle Bellew 17, 18. Tenderfoot 20, 21. Edward Terry 22. Other Girl 24, 25. Gentleman from Indiana 27-March 4.

Dangers of Working Girls, a melodrama full of thrills and laughs, was the attraction at the Park 2-4, playing to big houses. Good work was done by Lawrence Underwood, John Fenton, Harry Fields, and Maggie Weston.

A decided novelty for the patrons of the Park is More to Be Pitied Than Scorned 6-8, a play dealing with the stage and its people, giving the audience an interesting view of life behind the footlights. The leading parts were in capable hands. At the Cross Roads 9-11.

Ad F. Miller, manager of English's Opera House, has been notified by the management of the Valentine theatrical circuit, of which English's is a part, that negotiations are about concluded for a stock co. season at English's. It is not known as yet which one of the present stock cos. is in prospect, but Mr. Miller says that he has heard from Mr. Boda that the co. is one of the strongest from among all those at present organized in the United States. The season of the stock co., if the negotiations go through, will begin on May 15, at the conclusion of the regular theatrical season.

Fred W. Peters, who plays the dwarf jester with Dorothy Vernon of Haddon Hall, was taken suddenly ill and was unable to play his part at either afternoon or evening performance 4. Mr. Peters had a severe cold. At both performances the audience was treated to the sight—rather unusual in Indianapolis—of an actor reading his lines. The part was taken by Edward S. Grant, stage-manager.

PEARL KIRKWOOD.

JERSEY CITY.

The Missourians was the attraction at the Academy of Music Feb. 6-11 to good patronage. It is not a strong play, and Theodore Hamilton, who is starred, has not a part equal to his abilities. The dialect is typical and there is a horse racing scene in the last act. As Stormy Jordan, Theodore Hamilton has but little to do, but he is a finished and fine old actor. Cecil De Mille was very good as the drunken horse trainer, and he does all his scenes well. Edward K. James was fine as the villain. Neil Moran was good as the sheriff. B. A. Lamar was a clever lover. Thomas Calahan was neat as the journalist. Margaret Moffatt as Stormy's daughter, and Flora Finch as the school teacher were the best of the females. Adelaide Thurston as Polly Primrose 13-18. At the Old Cross Roads 20-25.

Nat M. Wills in A Son of Rest came to the Bijou 6-11 to packed houses and gave a most satisfying performance. The piece goes with a rush from the rise to the fall of the curtain, and there is not a dull moment while the performance is on. The musical numbers are all good, catchy and lively, and Nat Wills himself is the essence of fun as the tramp. James E. Rosen, the dwarf comedian, is capital and divides the honors with the star. The support is of the best and the chorus is one of the best ever seen here. Ralph Stuart in By Right of Sword 13-18. Siberia 20-25.

Michael Alexander, of the Margaret Anglin co., is at his home here, the co. having closed.

Dan Sully has a new play, The Pastor, and he is booked for this city. George Cohan is Little Johnny Jones, Jessie Millward, and Joe Welch are also among the bookings.

WALTER C. SMITH.

PROVIDENCE.

At the Empire Feb. 6-11 large houses greeted Joe Welch in his new play, Cohen's Luck, which proved an admirable vehicle for the clever Hebrew impersonator. The star was well supported by James Casey, Charles Aveling, Edward McNutt, Maggie Le Clair, and a good co. Fast Life in New York 13-18.

The Providence Dramatic Stock co. had very good houses 6-11 at the Imperial with All on Account of Eliza as the attraction. Malcolm Williams did a good bit of character acting in the role of Franz Hochstuhl, and Florence Reed was well cast as Elizabeth Carter. The piece was very amusing. On evening 7 the two hundred and fiftieth performance by the co. was commemorated by the distribution of handsome satin souvenir programmes. The attendance was large and there were several floral pieces for the members of the co. During the week 13-18 the co. will present for the first time on any stage a new play by Edward Fuller, of this city, entitled The Price of Silence.

For the second week's bill at the Park under the new management a straight vaudeville bill was given to good houses. On the programme were Mr. and Mrs. Robyns in The Counsel for the Defence, Hoyt and Burke, Marlow Plunkett and Tuteln, Jones and Sutton, the Four Shannons, and the Newton Brothers. The Younger Brothers 13-18.

Manager Lovenberg, of Keith's, announces the re-engagement of Percy Winter, who will direct the productions of the fifth season of the Albee Stock co. Mr. Winter was a member of the original Albee co.

Arrangements have been completed for the appearance here of Madame Johanna Gadski and Walter Damrosch in a joint Tristan and Isolde recital programme.

Fritz Kreisler, the violinist, will appear at Infantry Hall March 7.

HOWARD C. RIPLEY.

DENVER.

The Earl of Pawtucket was finely presented at the Broadway Jan. 30-4. Nothing better has been seen here this season than this delightful play. Lawrance D'Orsay was vastly amusing and thoroughly artistic. He was called upon for a speech at every performance. Jane Peyton was entirely satisfying as Miss Fordyce. Mary Elizabeth Forbes, a very beautiful girl, was a charming Ella Seaford. Ernest Elton was a distinct hit as Wilkins. Charles Hallack, who was here in stock last Summer, Florence Robinson, Stokes Sullivan, and A. P. Thomas were notably good. The Broadway will be dark 6-11, excepting for some local entertainments. Otis Skinner 13-18. Everyman 20-25.

Rose Melville played to the capacity of the Tabor Jan. 29-4. She has been seen here as Sis Hopkins for at least three successive seasons, but she has made this quaint little creature so well beloved that one never tires of her. Miss Melville's friends would like to see her do something else, for she is an unusually gifted young woman, but the public still clamors for "Sis." West's Minstrels 5-11. Sweet Clover 12-18. Andrew Mack 19-25.

For Mother's Sake proved a good attraction at the Curtis. Marie Heath won much favor as Jo Pemberton. The co. is exceptionally good. Special praise is due Mary Tracy, Adelaide Plunkett, Baby Irene Hudson, Frank Harris, and Lee Harris. Roanoke 5-11.

MARY ALKIRE BELL.

ST. PAUL.

A Chinese Honeymoon played its second engagement at the Metropolitan Feb. 2-4. The cast is entirely new and about equal to the co. of last season. John L. Kearney plays Sam Pineapple in a satisfactory manner. George Broderick as the Emperor has an excellent bass voice and sings well. Eveleen Dunmore is very pleasing as Soo Soo. The part of Mrs. Pineapple is daintily taken by Frances Rockefeller King. The song hit this season is "Oolong Li," sung by Jeanne Palmer. Georgia Bryton as Fi Fi was cordially received, especially in the song, "I Want to Be a Lady."

St. Paul has at last had the opportunity of witnessing Kirke La Shelle's production of The Virginian, and needless to say the majority think it is as fine a thing as has been here thus far this season. The piece is beautifully staged and excellently acted, every character being handled by a capable actor. Dustin Farnum deserves great credit for his work, but no more so than the balance of the co. The production will run the entire week 5-11. At the Metropolitan 12-18, Girls Will Be Girls.

Williams and Walker in In Dahomey "stood them up" at the Grand 5. They will be here until 11, and present indications point to large houses, notwithstanding the very popular attraction at the other house. The comedians seem to be even funnier than when seen here two seasons ago. The co. is of rather large proportions, and includes many good vocalists. Ada Walter made quite a hit with the song, "Why Adam Sinned." Williams' song, "I May Be Crazy, But I Ain't No Fool," brought down the house. Next week, Hanlon Brothers' Superba.

The New Orpheum Theatre now seems to be a certainty. A good, first-class vaudeville house should do well here.

J. A. WEEKS.

MONTREAL.

Viola Allen opened at His Majesty's to a fair sized house 6 in The Winter's Tale. The production is a most elaborate one and very artistic. Miss Allen in the dual roles of Hermione and Perdita did some excellent work. She was dignified and impressive as the Queen, and girlish and charming as Perdita. Henry Jewet made a handsome Leontes, and Boyd Putnam a satisfactory Polixenes. Frank Gorman was a good if somewhat strenuous Camillo. Zeffie Tilbury read her lines splendidly and also gave a fine performance of Paulina. James Young was an excellent Florizel. Creditable performances were given by C. Leslie Allan, Sidney Bracy, and Frank Currier. Dagmar de Vere made the most of Mamillius. Charles Wyndham in repertoire 13-18.

Billy Clifford in How He Won Her opened at the Academy 6. The play is of the usual musical-comedy type, with very slight plot, and made principally to exploit the specialties. It was well staged and the songs, dances, etc., were very good. Billy Clifford was a host in himself, and his monologue and other specialties made a hit. Charley Grapewin in The Awakening of Mr. Pipp (return) 13-18.

The James Boys in Missouri is the attraction at the Royal and pleased the patrons of that house with its thrilling situations. Will Santschi and George Knox appeared to advantage as the two James boys. Harold E. Corley, a Montreal boy, did good work as the villain. Gay Errol made a sweet heroine, and W. E. Betts and Blanche Hall looked after the comedy. On the Bridge at Midnight 13-18.

Les Oiseaux de Passage is the bill at the Nouveautes, and La Medaille se Revilanches at the National.

W. A. TRAMAYNE.

BUFFALO.

James K. Hackett's portrayal of The Fortunes of the King at the Star Feb. 6-8 attracted large audiences. Mr. Hackett was, as usual, excellent as King Charles II of England. The supporting co. was excellent, including Charlotte Walker. The mounting of the play was beautiful, but it is indeed a pity that Mr. Hackett would waste ability and time on so poor a vehicle.

The Isle of Spice, a very tuneful musical comedy with a bevy of pretty girls and clever comedians, sang itself into favor at the Star 9-11. Some of the prominent players are Carlton King, Blanche Buckner, Leslie Leigh, and George Fiske. Next attraction, Cecilia Loftus.

The Baldwin-Melville Stock co., including Lester Lonergan, presented The Prisoner of Zenda at the Teck 6-11. The was the most pretentious production ever attempted in this city by a stock co., and justly deserved the large patronage it received. Lester Lonergan, the new leading man, is a very clever actor and is bound to become very popular here. Next week, sumptious production of As You Like It, with Lester Lonergan as Orlando and Marion Barney as Rosalind.

The Hot Old Time co. was the attraction at the Lyceum 6-11, to follow Thomas E. Shea.

The Stain of Guilt played to fair business at the Academy 6-11 and gave entire satisfaction. Great Automobile Mystery 13-18.

Goff Phillips, formerly leading comedian with Webber and Rush's Paris by Night co., was obliged to cancel his engagement with the co. and return home owing to the very serious illness of his wife. Mr. Phillips made the hit of his career with this co., receiving very flattering notices throughout the country.

P. T. O'CONNOR.

CLEVELAND.

The engagement of Henry W. Savage's production of Parsifal at the Euclid Avenue Opera House Feb. 6-11 was one of the greatest events in the history of the stage in this city. The Wagnerian masterpiece was produced in a way which displayed all the skill of modern stagecraft and the large chorus, capable cast of principals, and well balanced orchestra all served to render the musical drama in an artistic and impressive manner. Prince of Pilsen 13-18.

The Merchant of Venice was given a finished presentation by the William Farnum co. at the Empire 6-11. William Farnum was satisfactory in the role of the old money lender, Shylock, and Percy Haswell was charming as Portia. Charles Mackay as Bassanio and Clarence Montaine as Launcelot Gobbo were both good. The rest of the characters were well assumed. The engagement of the Farnum co. closes with Romeo and Juliet 13-16.

At the Colonial the Vaughan Glaser Stock co. were seen in Too Much Johnson and duplicated their former success in this piece. Prince Otto 13-18.

The Sign of the Cross made its annual visit to the Lyceum 6-11 and was presented by a good co. Running for Office 13-18.

The Cleveland Theatre had Tracked Across the World for its attraction 6-11. More To Be Pitied Than Scorned 13-18.

The Empire Stock co. will arrive in Cleveland 13 and commence rehearsals for the opening 20 at the Empire. In the Palace of the King will be the first offering.

WILLIAM CRASTON.

SALT LAKE CITY.

As full of good illustrations of human nature as its own stuffed turkey was full of stuffing, Shore Acres, seen many times here before, drew good houses Jan. 31, 1, on three occasions, at the Salt Lake Theatre. The turkey being assuredly real, one can easily imagine each of the characters real, so well have the co. been selected for the parts. Charles B. Hanford and Marie Drofnah played afternoon and evening 2 to fair houses, presenting Othello and Don Caesar de Bazan, the latter being his best work. Harry Beresford kept fair audiences convulsed with laughter 3, 4, with The New Man, which is a comedy of the kind where each actor or actress, as his or her part from time to time requires, comes flying or running on the stage, says something or does something, and flies off again. You laugh, but you do not know why nor what it was all about, and when it is all over your sides may ache, but your head has been resting, as there was nothing for your brains to tackle, and next year you will go again to see it. Everyman 6-8. Earl of Pawtucket 9-11.

At the Grand the ever popular Yon Yonson drew large and interested audiences 2-4. The co. was very good. The great log jam and the other scenery good.

C. E. JOHNSON.

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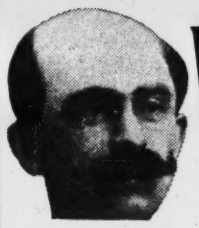

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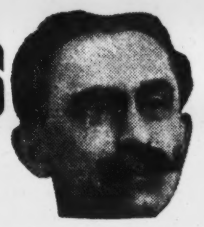

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CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Elizabeth Kennedy in Magda Jan. 30; good co. and performance; very poor business. Dockstader's Minstrels 31; good performance; moderate business. Paula Edwardes in Winsome Winnie 1; Miss Edwardes pleased; poor co.; very good business. James J. Jeffries in Davy Crockett 2; fair business. Marriage of Kitty 3; excellent performance; good co. and audience. San Toy 6. Billionaire 8. Wizard of Oz 10.==BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Fabio Romani Jan. 30-1; good performance and business. Arnold Stock co. 2-4; fair business.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): James J. Jeffries in Davy Crockett 1, with matinee; business good; performance poor. Marriage of Kitty 2, with matinee (return); average business; satisfied. Paula Edwardes in Winsome Winnie 3, with matinee; good attendance; star and co. made most of play and pleased. San Toy 4; capable co.; good houses.

TROY.—FOLMAR THEATRE (Frank P. Folmar, mgr.): Marriage of Kitty 1 delighted very enthusiastic audience. Rose Coghlan and Howard Kyle 13. Friend of Family 20. Walker Whiteside 21. Volunteer Organist 24.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Tenderfoot Jan. 31 failed to appear; reported disbanded at New Orleans. Everyman 17. Joseph Jefferson in Rip Van Winkle 25.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Warde and Kidder in Salammbo 3; co. excellent; good house; bad weather. Madame Mantelli 4. Marie Wainwright in Twelfth Night 7. Creston Clarke 24.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Eva Tanguay scored hit in Sambo Girl Jan. 30; good business. Nankeville's Minstrels 2; fair performance; light business. Trip to Africa 3, 4; good performance; light business. English Grand Opera co. 6. Princess Chic 7. Side Tracked 9. Sandy Bottom 11. Warde and Kidder 13. Chinese Honeymoon 18. Chauncey Olcott 21. Arizona 22. John Griffith 23. Girl from Kay's 25. Red Feather 27. Nick Carter 28. Trip to Egypt March 1. Holy City 2. Two Orphans 3.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Nankeville's Minstrels 1 delighted small attendance; blizzard. Trip to Africa 2 failed to appear. Friend of Family 4 pleased small house; zero weather. Open Gate 6. Princess Chic 8. Side Tracked and Sign of Four (double bill) 10. Herbert Labadie's Faust 17. Irish Pawnbrokers 22. John Griffith 24. Roselle Knott 27.

HOT SPRINGS.—AUDTIORIUM THEATRE (Brigham and Head, mgrs.): Trip to Africa Jan. 30; good co.; capacity. Eva Tanguay 31; excellent co.; S. R. O. Nankeville's Minstrels 3 gave satisfaction; capacity. Princess Chic 6. English Grand Opera co. in Carmen 7. Side Tracked 8. Warde and Kidder 11. Chinese Honeymoon 14.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Lick, mgr.): Eva Tanguay in Sambo Girl 1; good performance; S. R. O. Harrison J. Wolfe in Open Gate 3; fair performance; very small audience. Morey Stock co. 6-11. Railroad Jack 13. Smart Set 15. Marie Wainwright 18. Arizona 21. Miller Brothers 23-25. Red Feather 28.

OSCEOLA.—MERCANTILE OPERA HOUSE (C. H. Gaylord, Jr., mgr.): A Breezy Time 17.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Joseph Murphy Jan. 28-31; very successful engagement; co. good; plays well presented. Edna Wallace Hopper in Country Mouse 2, 3; performance well received; large audiences. Lewis Morrison in Faust 4; satisfactory production; business good. U. T. C. 5. Bonnie Brier Bush 6, 7.==YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Majestic Stock co. presented Mizpah 30-5 to packed houses; one of best plays ever seen here. Bishop co. in Our Precious Baby 6-12 ==ITEMS: Katherine Gilman, formerly of James Neill co., has signed with Bishop co.—Maurice Stewart has survived the attack of appendicitis and is now on fair road to recovery.—Ben Greet and his players will very shortly give another performance in amphitheatre at University of California.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Shore Acres Jan. 24; splendid performance; house packed. Tivoli Opera co. in King Dodo 27; co. perfect; house packed to utmost capacity. By request of manager and appreciation shown by theatregoers co. consented to remain another night and presented Bocaccio 28 to packed house; performance excellent. Joseph Murphy in Kerry Gow 3.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Black Patti Jan. 28; good house and performance. Ole Olson 30; fair co.; good house. Salammbo 31; packed house. Mummy and the Humming Bird 1 pleased light house; splendid co. Everyman (Ben Greet Players) 2; large and best house of season. Marie Wainwright in Twelfth Night 4.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Edna Wallace Hopper in Country Mouse 1; fair house; production did not please. Jolly American Tramp 3; fair advance sale. Lewis Morrison 6. J. H. Stoddart in Bonnie Brier Bush 8. Black Patti 11. William Collier 14. Joseph and William Jefferson 18. Little Outcast 22.

COLORADO.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Charles B. Hanford, with good support, in Don Caesar de Bazan to fair house Jan. 28. Florence Gale in As You Like It pleased small house; Miss Gale not sufficiently known here. West's Minstrels 2; new hits; pleased good house. Shore Acres 5; well accepted as usual. Wheel House 10. Dora Thorne 15. Yon Yonson 19. Andrew Mack March 5

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): Charles B. Hanford in Don Caesar De Bazan Jan. 30; good co. and business. Shore

Acres 4; good co.; fair business. Yon Yonson 8. Wheel House 11. Devil's Lane 13.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Harry Beresford in Our New Man Jan. 30; excellent co.; good house. Rudolph and Adolph 2; good performance; fair house. Humphrey Chapman co. 14. Yon Yonson 15.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Broadway Burlesquers 2; good houses. Frank Daniels packed house (which seats over 2,200) in Office Boy 3. Thomas W. Ross' nonchalant ways with Dave Braham's character work helped Checkers to two very large houses 4 and complete satisfaction. 'Way Down East played to the big business it gets here every year and pleased everybody 6-8. George M. Cohan's return 9 in Little Johnny Jones was even more successful than former visit. Girl of Streets 10, 11. Henry Miller in Joseph Entangled 13. Wife's Secret 14, 15. Hyde's Comedians 16. Lilliputians 17, 18. John Drew in Duke of Killikrankie 20. Joe Welch 21, 22. Midnight Marriage 23-25. Ethel Barrymore in Sunday 27. Driven from Home 28-1.——ITEMS: Business at both local houses has been especially good during the past week or so. —The local Theatrical Stage Employees' Union, Local 109, announce the recent election of the following officers: President, George Beldon; Vice-President, Albert Downs; Treasurer, Archie Swindon; Financial Secretary, William Beldon; Recording Secretary, William H. Lyons; Walking Delegate, George Peters; Sergeant-at-Arms, James Gillick; C. L. U. Delegates, Ed Limbert, George Engles, and Joseph Shaughnessey.
WILLIAM P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): 'Way Down East closed phenomenal run Jan. 31-4; matinee and evening performances 4 were sold out solid before ten o'clock in the morning; over 500 were turned away. Immense audience greatly enjoyed tuneful, bright and witty Little Johnny Jones 8, with magnificent stage settings. George M. Cohan has certainly written best thing of season in musical comedy line; brilliant co. Adelaide Thurston 10. Rice's Merry Shop Girls 14, 15. Ireland's Own Band 16.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Merry little Lilliputians presented their spectacular Sinbad 2-4 to deserved large patronage. Kentucky Belles 6-8; big business; extravaganza that was replete with pleasing music and lively vaudeville. Escaped from Harem 9-11. Gunner's Mate 13. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Pit, with Wilton Lackaye, 2; very large house; strong co. Clara Turner and good co. opened 6-11 to S. R. O. in Cozy Corners. Miss Turner, great favorite here, obliged to respond to numerous curtain calls; specialties novel and up to date; prospect of banner week. Plays: Japanese Peach Blossom, Her Wedding Bells, Roanoke, Why Men Tempt Women, Alone in Greater New York, Sorceress, Foxy Grandpa's Girl, Mill Girl's Honor 9. May Yohe and vaudeville 15. Ireland's Own Band 18.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Frank Daniels in Office Boy 4; immense business; enthusiastically received. Bennett-Moulton co. opened 6-11 in Jealous Wife to crowded house; business continues good.——MAJESTIC THEATRE (Jennings and Graves, mgrs.): Irish Band 8; phenomenal business; universal satisfaction. Working Girl's Wrongs 9.

WATERBURY. — POLI'S THEATRE (Jean Jacques, mgr.): Rays in Down the Pike 2-4 filled house with enthusiastic audiences. George M. Cohan in Little Johnny Jones (return) 6; packed house. Wife's Secret pleased fair audience 7. Human Hearts 8; fair audience; well pleased. Adelaide Thurston in Polly Primrose 9. Henry Miller 14.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Harcourt Comedy co. 30-4 (except 3) closed week of good business. Wilton Lackaye in Pit 3; large audience; pleased. Adelaide Thurston in Polly Primrose 7; good patronage; excellent performance. Archie Boyd and vaudeville 9. Clara Turner co. 13-18.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Wife's Secret 6; fair business. Human Hearts 7; small house. Adelaide Thurston in Polly Primrose 8; appreciative audience. Ireland's Own Band 10; two large audiences. Phelan's Opera co. 13-18. Lord Chumley 21.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): David Higgins in His Last Dollar 2; excellent performance; pleased S. R. O. Hearts of Oak 4; fair performance; good business. Escaped from Harem 7; poor performance and business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Polly Primrose 2; fair house. Primrose's Minstrels 8. E. H. Sothern and Julia Marlowe 13. Woodland 17.——LYCEUM THEATRE (Daniel Humphries, mgr.): Too Proud to Beg 2-4; fair houses. Two Little Waifs 6-8; fair business. Her First False Step 9-11. Across Pacific 13-15.

FLORIDA.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (C. F. Hopkins, Jr., mgr.): Gorton's Minstrels Jan. 25; small house; fair performance. Kersands' Minstrels 26; good house; fair performance. Paula Edwardes in Winsome Winnie 27; small house; excellent performance; pleased. Si Plunkard 1; fair house; good performance.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Paula Edwardes in Winsome Winnie 2; splendid business. Thomas Q. Seabrooke in Billionaire 7. Wizard of Oz 9. Rose Coghlan in Diplomacy 11.

TAMPA.—TAMPA BAY CASINO (C. C. Parsons, mgr.): Gorton's Minstrels 6; fair house; pleased. Si Plunkard 8. Walker Whiteside 16. Rose Coghlan 20.

GEORGIA.

MACON.—THE GRAND (David Phillips, mgr.): House opened 1 with Glittering Gloria; business excellent pleasing performance. James J. Jeffries 2 in Davy Crockett pleased good house. Dockstader's Minstrels 6; good business and performance. Two Orphans 7. San Toy 8. Walker Whiteside 9. Billionaire 14. ——ITEM: On opening night speeches were made by Mayor of city and others, and size and brilliancy of audience showed people's appreciation of what they now have as place of amusement.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): Grace Van Studdiford in Red Feather Jan. 24; S. R. O.; most enthusiastic audience of season. Glittering Gloria 25; fair attendance; pleased. Barlow's Minstrels 26 pleased large house. Dr. Jekyll and Mr. Hyde 3; fair performance and attendance. Brown's in Town 10. Si Plunkard 20. Rip Van Winkle 22, matinee. Friend of Family 23.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Marriage of Kitty (return) Jan. 31; large and enthusiastic audience. Thelma (Gypsy hypnotist) 2; large but disappointed audience. James J Jeffries 3; small audience; very poor performance. Walker Whiteside 8. San Toy 9. Unwritten Law 10. Wizard of Oz 11. Thomas Q. Seabrooke in Billionaire 13. Diplomacy 14.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Peruchi-Gypzene co. in repertoire Jan. 30-3; good business; satisfactory performances. All-star cast in Two Orphans 4; large and cultured audience; every member received applause. Dr. Jekyll and Mr. Hyde 6; fair business; meritorious performance. Dockstader's Minstrels 7; big business; satisfactory performance.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Dr. Jekyll and Mr. Hyde Jan. 31; very small but appreciative audience. Peruchi-Beldini co. 13. James J. Jeffries in Davy Crockett 14. Rose Coghlan 16. Walker Whiteside 18. Thomas Jefferson in Rip Van Winkle 21.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Dr. Jekyll and Mr. Hyde Jan. 26; good performance; fair business; inclement weather. Kersands' Minstrels 1; crowded lower floor; gallery turned away; performance satisfactory. Hurd (magician) 7. Old Farmer Hopkins 8. Peruchi-Gypzene co. 13-18.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Tenderfoot Jan. 31 failed to appear. Dorothy Morton in Glittering Gloria 2; excellent performance; good business. Harris-Parkinson Stock co. 13-17. San Toy 18. Thomas Jefferson 27. Friend of Family March 8.

AUGUSTA.—GRAND OPERA HOUSE (William Schwelgert, mgr.): Two Orphans (all-star cast) 2; excellent production; delighted capacity. Kersands' Minstrels 4 pleased topheavy house. Brown's in Town 6 canceled. San Toy 17. James J. Jeffries 21.

WAYCROSS.—BAILEY THEATRE (A. C. and L. E. Gortatowsky, mgrs.): Si Plunkard Jan. 30; fair performance and business. Peruchi-Gypzene co. 6-11. Walker Whiteside 13.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Touge, mgrs.): Dr. Jekyll and Mr. Hyde 1; fair business.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Parvenu (local) 1; fair production and house. Charles B. Hanford 6, 7. Two Little Waifs 9. Over Niagara Falls 16. Wheel House 22. Joseph Murphy March 1. Daniel Sully 4.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Charles B. Hanford 11. Daniel Sully 17. Silver Slipper 22.

ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, res. mgr.): Arizona 1; as usual, packed house; play and co. never grow stale. Driven from Altar 2; fair business. Roselle Knott in Cousin Kate 4 pleased large audience. Rentfrow's Jolly Pathfinders opened 6-11 with Fight for Million. Eva Tanguay 13. Two Merry Tramps 14. Peddler 16. David Harum 17. Too Rich to Marry 20. Way of Transgressor 21. Harrison J. Wolfe 22. Thelma 23. Happy Hooligan 25. Little Church Around Corner 27.——MEMORIAL HALL, SOLDIERS' HOME (W. L. Kelley, mgr.): Sweet Clover 3; most excellent satisfaction.——ITEM: The Wayside, devoted to vaudeville and repertoire, and which was a great success last season, has been leased for ten years by H. L. Breinig, manager of Lake View Park at Terre Haute.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Queen of Jungle Jan. 29 canceled. King Dodo 30 canceled. Irma Opera co. 1; fair co. and business. Hooligan's Troubles 2; average co. and business. Driven from Altar 4; good co.; fair business. Wood and Ward in Two Merry Tramps 6 pleased good house. From Rags to Riches 8. Rentfrow's Jolly Pathfinders 13-18. Open Gate 20. Her Better Half 21. Fatal Wedding 23. Too Rich to Marry 24. Thelma 27.——MAENNERCHOR HALL (P. F. Mueller, mgr.): The Troubadours 7.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Himmelein's Stock co. Jan. 30-4 presented Slaves of the Mine, Roanoke, Back Among the Old Folks, To Be Buried Alive, King of the Desert, East Lynne, Dark Side of a Great City; satisfaction; fair business. Millionaire Tramp 5; good satisfaction; fair business. Why Girls Leave Home 6. Uncle Hez 1 canceled. Peddler 7. Orphan's Prayer 8. Babes in Toyland 16. Fatal Scar 17. Murray and Mack 20. Wise Woman 19 canceled. Crisis 22 canceled. Deserted Bride 23 canceled. Mildred Holland 24. David Harum 25.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Arizona Jan. 30; good co.; pleased fair business. Irma Opera co. in Irma 31; small audience. Driven from Altar 1; fair co. and business. Roselle Knott in Cousin Kate 2; good co.; delighted large audience. Two Merry Tramps 4 pleased fair houses. Last Rose of Summer 5; fair co.; good audience; well pleased. Beauty Doctor 6. Merchant of Venice 9. Uncle Hez 10. From Rags to Riches 11. Little Church Around Corner 12.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): From Rags to Riches Jan. 23; packed house; good co. Innocent Maids 27; large house; best burlesque of season. Devil's Auction 1; S. R. O.; good satisfaction. Pretty Peggy 5; excellent co. and business. Hanlon's Superba 6. Murray and Mack in English Daisy 9. Orphan's Prayer 10. Frank Long's Stock co. 13-18. Babes in Toyland 14. Crisis 22. Heart of Maryland 23.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Weary Willie Walker 4 pleased two large houses. Beauty Doctor 5; capacity matinee; large house night in heaviest snowstorm of season; good attraction. Hottest Coon in Dixie 7. Hoosier Girl 11. Chinese Honeymoon 12. Tim Murphy in Two Men and a Girl 13. Quincy Adams Sawyer 15. Fatal Wedding 19. Gertrude Ewing co. 20-24. Marie Wainwright 25. Race for Life 26.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Minister's Son 3 pleased fair house. Hooligan's Troubles 4; good houses. Field's Minstrels 5 canceled. Royal Slave 5; large houses; good satisfaction. Davidson Stock co. 6-12. From Rags to Riches 13. Uncle Josh Spruceby 17. Chinese Honeymoon 18. Lost in New York 19. Otis Skinner 20. 'Way Down East 24. Dangers of Working Girl 25.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Maid and Mummy 2; large house; co. fine; many encores. Millionaire Tramp 3; always pleases. Maxine Elliott in Her Own Way 4; house sold out; one of finest houses of season; co. fine all through. Sweet Clover 5; packed house greeted old favorite. Hooligan's Troubles 6 pleased good audience. From Rags to Riches 10. Joe Welch in The Peddler 12. Smart Set 13.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Mahara's Minstrels 4 pleased fair house. Maxine Elliott 6; S. R. O.; excellent attraction. Lady of Lyons 7; fair house; pleased. Hooligan's Troubles 9. Murray and Mack 11. Fatal Scar 15. Happy Hooligan 16. Weary Willie Walker 17. Chinese Honeymoon 20. Babes in Toyland 21. Otis Skinner 22. Beggar Prince 28.

ARCOLA.—THEATRE (Cox and Co., mgrs.): Out of Fold Jan. 1; fair co.; big business. At Old Cross Roads 15; poor house; very good co. Peggy from Paris 16; good co.; pleased S. R. O. Little Homestead co. 18; big business; co. good. Isle of Spice 25; excellent performance; best attraction this season; big business. English Daisy 1. William Patton 15.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Joseph De Grasse in Hamlet Jan. 30; good co.; large and appreciative audience. Oscar Dane in Golden Past and Dr. Jekyll and Mr. Hyde 1; co. and attendance fair; owing to open date played 2 The Bells and Dr. Jekyll and Mr. Hyde to fair audience. Arizona 7. A Country Kid 8. Princess Chic 10.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Maid and Mummy 3; large audience. Hoosier Girl 4; good houses. Roselle Knott in Cousin Kate 6. Beauty Doctor 7. Maxine Elliott 8. Two Merry Tramps 10. Last Rose of Summer 11. Little Church Around Corner 13. Warde and Kidder 15. Alphonse and Gaston 16. Peddler 18.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): From Rags to Riches 1 pleased full house. Millionaire Tramp 4; good house. William Owen in Lady of Lyons delighted fair audience. English Daisy 10. Mahara's Minstrels 11. Joseph De Grasse in Merchant of Venice 13. Tobe Hoxie 14. Weary Willie Walker 18. Babes in Toyland 20.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Robert C. Fulton, res. mgr.): Girl from Dixie 3; excellent co.; capacity. On Bridge at Midnight 5; good co.; poor house, account big snowstorm. Convict's Daughter 9. Babes in Toyland 12. Peddler 19. Heart of Maryland 28.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Aristocratic Tramp Jan. 16; topheavy house; pleased. Trip to Chinatown 21 canceled. Her Only Sin 27; excellent co.; fine performance; fair house. Royal Chef 30 canceled for later date, March 3. Faust 1 canceled. Minister's Son 8. Howe's Pictures 28.

MARION.—OPERA HOUSE (Charles W. Hay, mgr.): Convict's Daughter Jan. 26; fair business; pleased. Thelma 1; fine performance and business. Hottest Coon in Dixie 4; S. R. O.; satisfied. Faust 7; small house; highly pleased. Beggar Prince 14. Damon and Pythias 18.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Ashland Dramatic co. 2-4; mediocre co.; light business. Plays: Parisian Princess, Soldier's Farewell, Russian Slaves. Hooligan's Troubles 8. Mahara's Minstrels 13. Weary Willie Walker 15.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mgr.): Alphonse and Gaston Jan. 19; poor co.; good business. Irma Opera co. 23; good co. and business. Hoosier Girl 2; good co.; fair business. Irish Pawnbrokers 6. Durno 13. Lady of Lyons 10. Adelaide Thurston 25.

MURPHYSBORO.—LUCIER OPERA HOUSE (W. F. Desimoni, mgr.): Two Merry Tramps Jan. 21; fair co. and house. Joseph De Grasse in Hamlet 3; good co. and business. Arizona 6; excellent co.; good business. Romance of Coon Hollow 9. Porter J. White in Faust 11. Faust's Minstrels 14.

MATTOON.—THEATRE (Charles Hogue, mgr.): Sign of Cross Jan. 30 delighted good business. His Majesty and the Maid 1; good co.; small house. On Bridge at Midnight 2; attraction good; poor business. Arizona 3; packed house; enthusiastic audience. Porter J. White in Faust 4 pleased good business.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Winninger Brothers' Stock co. Jan. 23-28. Plays: Clover Dale, Reaping the Harvest, Silent Witness, Sheridan Keene Detective, Work and Wages, Adrift in New York; good co.; pleased; owing to extremely cold weather business fair.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Rector and Lockard, mgrs.): Ingomar (return) Jan. 27; excellent co. and performance; fair business. Faust 3; fair co. and business. Williams Owen in Lady of Lyons 14, Wise Woman 23. Davidson Stock co. 27-March 4.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Porter J. White in Faust Jan. 30; fair production; good business. From Rages to Riches pleased those inclined to sensational 4; well filled house. Murray and Mack 21. David Harum 23.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Flints (hypnotists) Jan. 30-4; large business. Murray and Mack 8. Orphan's Prayer 11. Mrs. Delaney of Newport 13. Babes in Toyland 15. Elks' Minstrels 16. Fatal Scar 18.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Why Girls Leave Home 5 pleased S. R. O. Peddler 8. Convict's Daughter 11. Alphonse and Gaston 12. Happy Hooligan 15. Babes in Toyland 17. English Daisy 19. David Harum 24.

CHARLESTON.—THEATRE (Harry C. Williams, mgr.): Arizona 1; splendid co.; large and appreciative audience. Ingomar 6; good co.; poor house. Joseph De Grasse in Hamlet 8; splendid co.; fair house. Quincy Adams Sawyer 16.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Devil's Auction Jan. 31; splendid performance; good house. Innocent Maids 3, 4; good performance; fair business. Hi Henry's Minstrels 14.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Arizona 1; large and well pleased house. Darkest Russia 3; big business; performance excellent. Peddler 9.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Doomed to Death Jan. 5-11. Fighting for the Flag 12-18. Waifs of London 19-25; played to fair houses; co. excellent.

PANA.—NEW GRAND (J. F. Given, mgr.): On Bridge at Midnight Jan. 30; fair performance; co. pleased. Sign of Cross 31; large house; delighted. Hoosier Girl 7. Way of Transgressor 11.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): From Rags to Riches 3; fair business. Peddler 10. Nannette Comstock in Crisis 20.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Arizona Jan. 31 pleased large house. On Bridge at Midnight 3; small house.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Irma Opera co. Jan. 30; full house; pleased. From Rags to Riches 7.

INDIANA.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): County Chairman Jan. 31; good co. and house. Porter J. White in Faust 1; good house; pleased. Mary Emerson in His Majesty and the Maid (return) 2; fair house. Roselle Knott in Cousin Kate 3; good co. and house. Maid and Mummy (return) 4; good co. and houses. Charles Hawtrey in Message from Mars 7. Happy Hooligan 8. Maxine Elliott in Her Own Way 9. William H. Crane in Business Is Business 10. Irish Pawnbrokers 11. Sho-Gun 13. Eva Tanguay in Sambo Girl (return) 14. Tim Murphy 15.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): Peggy from Paris Jan. 30; well presented; capable co.; good audience. County Chairman 1; large and fashionable audience; thoroughly enjoyed. Her Only Sin 3; fairly well patronized. Crisis 9. Trip to Egypt 10. Hooligan's Troubles 11. Fight for Life 14. Field's Minstrels 22. Buster Brown 23.——THE GRAND (E. L. Kinneman, mgr.): Peck's Bad Boy 28; good houses. Two Johns 2; fair patronage. Who Is Who 3 pleased good audiences. Orphan's Prayer 4; large houses.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Happy Hooligan 1 pleased good business. Sho-Gun 4 pleased capacity. Dorothy Vernon 6; good performance and business. County Chairman 7; excellent performance; capacity. Crisis 8. Her Only Sin 10. Madame Schumann-Heink 13.——NEW PHILLIPS THEATRE (O. G. Murray, mgr.): Betrayed at Altar 9.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Virginian 1 delighted packed house; splendid co. and production. Peddler 3, 4. Murray Comedy co. 6-11.——AUDITORIUM (Harry G. Sommers, mgr.): Peggy from Paris 2 pleased large house. William H. Crane in Business Is Business 6. Jane Corcoran in Pretty Peggy 8. County Chairman 11.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): His Better Half (return) Jan. 30; fair performance; attendance medium. Peddler 1; good performance; attendance good. Monte Cristo 4 canceled account co. breaking up. Her Only Sin 6. Sign of Cross 8. Trip to Egypt 14. Bob Fitzsimmons 15. Little Church Around Corner 20. Great Rogers 27-March 1.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Message from Mars 8; large advance sale. Paula Edwardes in Winsome Winnie 10. Arizona 11. Richard Mansfield 14.——PEOPLE'S (Pedley and Burch, mgrs.): Mary Emerson 5 in His Majesty and the Maid; fair house, matinee; large house, night. Irish Pawnbrokers 12.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Sign of Cross 4; two excellent performances; fair business. Two Johns 7; packed house. Hi, Si, and I 8. English Daisy 15. York State Folks 20. Arizona 23. Buster Brown March 4.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): North Brothers Comedians Jan. 23-28; fair houses. Plays: Utah, Shadow of St. James, Siberia, Broadway Burglar; good co. On Bridge at Midnight 6; S. R. O.; play well received. Peddler 20. Why Girls Leave Home March 1.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): His Better Half 4 failed to please small house. Pretty Peggy 7. Sales' Minstrels 13. Sign of Cross 15. Sam Thorne in Peddler 21 canceled. Isle of Spice 22. Chicago Madrigal Club Concert 24. Mary Emerson 25 canceled.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Sign of Cross 2; packed house; co. and play excellent. Wesley and Mack, with competent co., produced Irish Pawnbrokers in sprightly manner to full house 7. Two Johns 9. David Harum 15. Minister's Son 20.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Louise Beaton in Rachel Goldstein Jan. 19; star excellent; support poor. Village Postmaster 25; good performance; large attendance. His Better Half 27; slim business; inferior performance. Peggy from Paris 1 canceled; banner house of season; fair performance.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Peggy from Paris Jan. 31; co. and play good; excellent satisfaction; entire house sold out in twenty-four hours. Stetson's U. T. C. 3; capacity; co. good. Crisis 10. Sign of Cross 13. Buster Brown 25.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and Boone, mgrs.): His Better Half 2; small house; performance good. On Bridge at Midnight 7; good and well pleased audience; excellent co. Trip to Egypt 9.

MADISON.—GRAND OPERA HOUSE (Graham and Schiek, mgrs.): At Old Cross Roads 7 delighted large house; co. very fine. Two Merry Tramps 13. Arizona 20. Trip to Egypt 23. Irish Pawnbrokers March 6. Vogel's Minstrels 13.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Jane Corcoran in Pretty Peggy 6; good house; excellent performance. Isle of Spice 21. Harrison J. Wolfe 25. An Orphan's Prayer March 1.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretageot, mgr.): Hoosier Girl 1; performance excellent; good business. Mary Emerson in His Majesty and the Maid 4; splendid performance; large house. Richard Concrief 13, 14.

HAMMOND.—TOWLE'S OPERA HOUSE (James Wingfield, mgr.): Sam Thorn in Peddler 5; good co. and business. Sherlock Holmes 12. Old Clothes Man 19. Millionaire Tramp 26.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, mgr.): When the Bell Tolls Jan. 27; co. fine; good house. Indiana Folks 31; good play and house; co. fair. Stetson's U. T. C. 9.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Dustin Farnum in Virginian Jan. 31 delighted crowded house. Ruined Life 4; good houses.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Two Johns 8. Happy Hooligan 9. Eli and Jane 13. Who's Who 23. Howe's Pictures 27.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Peddler 2; fair co.; pleased fair house. Innocent Maids (return) 7 pleased fair house.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): Aristocratic Tramp 2; fair satisfaction and house. His Majesty and the Maid 9.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Mary Emerson 7. Two Merry Tramps 14. De Witt Miller 21.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Orphan's Prayer 3 pleased good house.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): At Old Cross Roads 8. Two Merry Tramps 13. Quincy Adams Sawyer 18. Irish Pawnbrokers March 4.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Indiana Folks 6 pleased small house. Fisher and Walters co. 9-12.

TIPTON.—MAITZ OPERA HOUSE (N. S. Maitz, mgr.): Who Is Who 7 canceled. At Old Cross Roads 13. Trip to Egypt 21.

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DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Trip to Egypt 7; capacity; well pleased. Betrayed at Altar 10. Hi, Si and I 14.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Hooligan's Troubles 8.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (J. L. Aton, mgr.): Morey's Stock co. Jan. 30-4; medium performances; small attendance. For Her Sake 9. Barlow and Wilson's Minstrels 13. Marie Wainwright 16. Grimes' Cellar Door 20. Trip to Chinatown 27. Holy City 28. Lewis Morrison in Faust March 1. Whyte's Dramatic co. 2-4. Town Gossip 10.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Heart of Chicago 1; deservedly light business; very ordinary attraction. Pretty Peggy, with Jane Corcoran, 4; light business; severe weather and storm as well as strong counter attractions; one of best things ever seen here. Sweet Clover 11. Devil's Auction 18.——ITEM: The Mystic Shriners and their ladies of Des Moines occupied the first floor of Foster's Opera House at the Mildred Holland engagement 6. FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Maid and Mummy Jan. 30; royally entertained large and fashionable audience. Banker's Child 1; fair house and performance. 'Way Down East 3 pleased good business. Peck's Bad Boy 4; usual large crowds; satisfactory performance. Durno the Mysterious 7. Devil's Auction 9. Vaudeville 10.
AUSTIN J. MUMMERT.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Maid and Mummy 1; full house; good entertainment. William Owen in Lady of Lyons 2; clever performance; fair business. Billy Van in Errand Boy 3; good business; Van's lively antics and patter pleased galleries especially. Mahara's Minstrels 6; fair business; mediocre performance. Rutledge Stock co. 13-18. Mildred Holland in Triumph of Empress 21. Ingomar 22. Maloney's Wedding Day 23. Smart Set 25. Heart of Maryland 27.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Ashland Dramatic co. 9-11. Ladies' Minstrels 15. Commercial Club 17.——WILSON THEATRE (A. B. Beall, lessee; C. D. Wilson, mgr.): Jane Corcoran in Pretty Peggy 1 pleased full house; co. strong. English Daisy 3; good business. Ghosts 7. Taming of Shrew 9. Study in Scarlet 10. Royal Venetian Band 14. Devil's Auction 19. Was She to Blame 20. For Mother's Sake 24. Why Women Sin 28.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Errand Boy 1; well enjoyed by full house. Devil's Auction 5; good performance. Murray and Mack in English Daisy 6; fair performance. Sweet Clover 7. Mahara's Minstrels 8. Orphan's Prayer 12. Hooligan's Troubles 14. Mildred Holland 18. Chinese Honeymoon 19. Otis Skinner 23. Heart of Maryland 26.

DUBUQUE.—GRAND OPERA HOUSE (William S. Roehl, mgr.): Babes in Toyland Jan. 31 delighted S. R. O. Devil's Auction 2; topheavy house; play not up to standard. The New World 4; two fair houses. Flints (hypnotists) 5-10 started off well. Blanche Bates 18. Mildred Ashland 22. Heart of Maryland 25.

ANAMOSA.—GRAND OPERA HOUSE (Clifford L. Niles, mgr.): Winninger Brothers Jan. 30-4 closed successful week; one of best cos. ever seen here. Plays: Clover Dale, Reaping the Harvest, Silent Witness, Sheridan Keene, Pike County Folks, Little Gypsy, Adrift in New York.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Peck's Bad Boy Jan. 31; fair business and co. 'Way Down East 9. Capital and Labor 13. Orphan's Prayer 16. Irma Opera co. 17.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, mgr.): Banker's Child Jan. 31; fair and pleased house. Irma 15. Ten Nights in Bar Room 20 canceled. Runaway Match 3. Mugg's Landing March 1.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Study in Scarlet 3; good perform-

ance; fair business; deserved better. Joshua Simpkins 6. Why Women Sin 27.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Mahara's Minstrels 2; good business; fair performance. 'Way Down East 6; S. R. O.; greatly pleased. Devil's Auction 7; S. R. O.; excellent performance. From Rags to Riches 12. Weary Willie Walker 16.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Murray and Mack in English Daisy 2 delighted very good business. Peck's Bad Boy 9. Ghosts 14.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Anna Eva Fay Jan. 30-4; good crowds. Uncle Si Haskins 5; crowded house. 'Way Down East 11.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Peck's Bad Boy 6; fair business. Devil's Auction 10. Farmer Hopkins co. 13. Mildred Holland 14.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Study in Scarlet 1; good co.; fair business.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): 'Way Down East 7. Why Girls Leave Home 8. Hooligan's Troubles 11.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): John Fay Palmer pleased Jan. 30, 31. Atkins and Atkins 9-11.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Sam Baily, mgr.): Ten Nights in Bar Room 11.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Holy City Jan. 30; excellent co. and performance; fair house, owing to counter attractions. Arizona 1 delighted capacity; excellent performance. Hoity Toity 3; fair performance and business. Mildred Holland in Triumph of an Empress 4; excellent production and co.; capacity; stage settings and costuming excellent. Fatal Wedding 5; good co. and performance; small house, owing to severity of weather. Rose Melville in Sis Hopkins 7. Helen Grantley in Her Lord and Master 8. Century Stock co. 9, 10. Why Women Sin 11. Beggar Prince Opera co. 12. Shore Acres 13.——AUDITORIUM: Midwinter Exposition 30-11 is drawing a capacity house each night, heedless of severity of weather.
DAVID J. AUGUST.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Irish Pawnbrokers Jan. 29; large house; good co. Allison Stock co. 30-1. Plays: Pace That Kills, Comforts of Home, Last Strike; large houses; fair co. Rising Generation 2; good house and co. Quincy Adams Sawyer 3; fair house; well pleased. Eva Tanguay in Sambo Girl 4 delighted good house. Isle of Spice 5; large house; very fine co. Dangers of Working Girl 8. Grimes' Cellar Door 9 canceled. Cousin Kate 10. Fatal Wedding 11. Holty Toity 12. Big Sensation 13. Midnight Flyer 15. Arizona 18. In Woman's Power 19. Holy City 20. Marie Wainwright 21. Shore Acres 24. For Her Sake 25.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Tim Murphy in Two Men and a Girl Jan. 30; excellent co.; pleased capacity. Helen Grantley in Her Lord and Master 1; two pleasing performances; good business. Holty Toity 2; fair co. and business. Why Women Sin 4; co. and business fair.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Korak Wonder co. 30-4; good satisfaction; immense business. Plays: Brother Against Brother, East Lynne, Faust, Streets of New York, Dora Allen, Deserters, Counterfeiters.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Arizona 2; excellent co.; greatly pleased large and critical audience. Helen Grantley in Her Lord and Master 7 delighted large and fashionable audience. Why Women Sin 10. 'Way Down East 16. Royer Brothers in Next Door 20. Hills of California 27.——ITEM: T. W. Dorn, popular and efficient manager of Opera House, has been granted further lease for three years.

FORT SCOTT.—DAVIDSON THEATRE (Harry O. Ernich, mgr.): Finnigan's Ball Jan. 30; fair performance and business. Tim Murphy 31 in When a Man Marries to good business. Quincy Adams Sawyer 4; big matinee; fair business in evening; co. and performance good. Holty Toity 13. Holy City 14. Arizona 16. Hoosier Girl 21. Marie Wainwright 22. Shore Acres 25. Next Door 27.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Fatal Wedding Jan. 31; fair performance and business. Holty Toity 1; very fair house; good performance. Helen Grantley in Her Lord and Master 3; light house; good performance; extreme cold hurt business here this week. Holy City 8. Isle of Spice 10. Arizona 11. Hans Hanson 16. Lilliputians 17.

PARSONS.—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Faust's Minstrels 2; good satisfaction; big business. Quincy Adams Sawyer 6. Isle of Spice 9. Hoity Toity 11. Arizona 13. Ruined Life 15. Midnight Flyer 20. Holy City 22. Shore Acres 24. Next Door March 6. 'Way Down East 7. John Griffith in Macbeth 15.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Holty Toity Jan. 31; good co.; fair business. Helen Grantley in Her Lord and Master 3 pleased good house. Marie Wainwright 13. Lilliputians 21. Heart of Chicago March 3. Jeffersons in Rivals 4.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Finnigan's Ball Jan. 31; fair co. and business. German Lilliputians 4; poor co. and business. Arizona 15. Big Sensation co. 16. Shore Acres 18. Hoosier Girl 22. For Her Sake 23. Elinore Sisters in Mrs. Delaney of Newport March 7. 'Way Down East 8.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.): Lilliputians Jan. 27; fair house; pleased. Holy City 3; excellent satisfaction; fair house. Why Women Sin 7. Ruble Theatre co. 9-11. Romance of Coon Hollow 13. Next Door 22.

INDEPENDENCE.—BAND AUDITORIUM (C. E. Bowen, mgr.): Faust's Minstrels 1; excellent performance; large and appreciative audience. Lilliputians 8. Holy City 9. Ruined Life 16. For Her Sake 17.

PAOLA.—MALLORY (Charles H. Mallory, mgr.): W. B. Patton in Minister's Son Jan. 18 pleased large and well filled house. Country Kid 30; good business. Shore Acres 17.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Arizona Jan. 31; good co.; business light. Fatal Wedding 6; co. good; light house. Midnight Express 8. Beggar Prince Opera co. 9-11.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): German Lilliputians Jan. 30; very good co. and business. Why Women Sin 31; fine co. good house. Holy City 4; splendid satisfaction; fair houses.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger and Murry, mgrs.): German Lilliputians 3; good co.; fair house. The Lockes 9-11.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Why Women Sin Jan. 30; good business; fair performance.

WELLINGTON.—WOODS OPERA HOUSE (H. G. Toler, mgr.): Why Women Sin 3 pleased small house; co. good; bitter cold weather.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Hoity Toity 7.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): County Chairman Jan. 27; excellent and thoroughly capable co.; delighted capacity. Mary Emerson in His Majesty and the Maid 28; pleasing performance; good business. Frank Dudley Stock co 30-4; old favorites; pleased good business in good presentations of popular bills. Coon Hollow disappointed fair business 6. Arizona 8. Princess Chic 11. Irish Pawnbrokers 14. Faust's Minstrels 16. Cousin Kate 17. Boy Wanted 18. Chinese Honeymoon 22. Sandy Bottom 23. Little Outcast 25.

OWENSBORO. — NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Romance of Coon Hollow 1; good business; performance good. Edwards Stock co. 6 canceled.——ITEM: Pedley and Burch opened Broadway, formerly McCasland's Theatre, East St. Louis, Jan. 22, with Peggy from Paris. House is greatly improved and will prove valuable acquisition for managers. H. P. Hill is local manager and has already made many friends.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Bertha Galland in Dorothy Vernon 2; light business. Si Stebbins 3; topheavy house. Under Southern Skies 4; average business; fair satisfaction. William Gillette in Admirable Crichton 8; best of satisfaction; fair business. Paula Edwardes in Winsome Winnie 9. Little Outcast 10. Maxine Elliott in Her Own Way 11. Rudolph Magnus in Everyman 13.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Under Southern Skies 2; excellent co.; pleased good house. Little Outcast 7; poor co. and business. Everyman 10. Missouri Girl 13. Quincy Adams Sawyer 24. Fortune Teller 28.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): David Harum 3; very pleasing performance; fair business; miserable weather. Under Southern Skies 7. Everyman 9. Little Outcast 11. Si Stebbins 15. Missouri Girl 20. Irish Pawnbrokers 25. Country Kid 27. Old Cross Roads 28.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): David Harum 4; good co.; splendid satisfaction; good business. Under Southern Skies 6; big house; much pleased. Everyman 8; large and well pleased house.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Arizona 9. Maxine Elliott in Her Own Way 10. Porter J. White in Faust 13. David Harum 14. Finnigan's Ball 20.——OPERA HOUSE (Lee Oberdorfer, mgr.): Fablo Romani 11.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Si Stebbins 10. Everyman 15. Shadows of Sin 17, 18. Little Outcast 16 and Rachel Goldstein 17 canceled.

ASHLAND.—THEATRE (S. C. Newman, mgr.): Little Outcast 4; fair performance and house. Under Southern Skies 9. Missouri Girl 11. Aristocratic Tramp 13.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baxter, props.): Old Si Stebbins 4; good attraction and house. Under Southern Skies 8.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Friend of Family Jan. 24; good business and co. Creston Clarke in Monsieur Beaucaire 3; mounting and acting extraordinarily good; house packed. The Tenderfoot 23 canceled. Herbert Lasdie in Faust and In Louisiana 6, 7. Thomas Jefferson 13. Haverly's Minstrels 25. American Stock co. 27. Olympia Opera co. 4, 5, presenting El Capitan. Telephone Girl, Boccaccio; business good; co. excellent; popular prices.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Sandy Bottom 2; fair performance; small crowd. Princess Chic 3; good attraction; fair crowd. Side Tracked and Sign of the Four 4; fair attractions; good attendance. Haverly's Minstrels 5; good attraction and crowd. Chinese Honeymoon 6. Creston Clarke 7. Trip to Africa 8. Girl from Kay's 9. Iris 11. Sergeant Kitty 12, 13. Elizabeth Kennedy 16.

LAFAYETTE.—JEFFERSON THEATRE (Felix E. Girard, mgr.): Unwritten Law 3 canceled. Creston Clarke 4, owing to car scenery failing to make connection at New Orleans, unable to put on play; big advance sale redeemed by manager. Lewis Morrison 12 canceled. Marriage of Kitty 19.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Thomas Jefferson 3 canceled account illness. Peck's Bad Boy 4 canceled. Richards and Pringle's Minstrels 5; fair co.; topheavy house.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Hollingworth Twins Jan. 31-5 (except 2); small business; twins deserved special mention; rest of co. poor. Faust 2; fair house and co. In Louisiana 8.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Oneida and co. in vaudeville 5; small business. In Louisiana 6; small business; inclement weather. Richards and Pringle's Minstrels 10.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): County Chairman Jan. 31; excellent co.; highly pleased large audience. Fiske-Stock co. closed week 4, having presented to packed houses, which co. and performance fully deserved, Soldier of Empire, Carmen, Red River, Dr. Jekyll and Mr. Hyde, Kentucky Independents, Breaking the Ban, Hearts and Arms, Pink Dominoes, Esmeralda; specialties far above average. Irene Myers Comedy co. opened 6-11 to full house; co., performance and specialties good. Ethel Barrymore in Sunday 14. Burgomaster 16. Frankie Carpenter co. 20-25. Huntley Stock co. 27-March 4.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Fiske Stock co. 6-11, presenting Breaking the Ban, Carmen, Esmeralda, Red River, Jennie the Mascot, Hearts and Arms, Dr. Jekyll and Mr. Hyde, and others. Savoy Theatre Stock co. 13-18 (except 15), opening with Lady Eulalie and For Liberty and Love. Ethel Barrymore in Sunday 15.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Corinne Runkel Stock co. 6-11; fair business; usual repertoire co. Plays: Stowaway, House of Too Much Trouble, Penalty of Pride, Artful Dodger, For Her Brother's Crime, Hearth and Home, Daughter of Denmark.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Colonial Stock co. closed successful week Jan. 30-4, presenting last half Her Only Sin, Dr. Jekyll and Mr. Hyde, Soldier's Honor, Beyond the Rockies. Corinne Runkel co. 13-18. Prescelle (return) 23-25.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): French Dramatic co. 1; excellent co.; large house. Lucier's Minstrels 4; very small house. Cabot Dramatic co. 15. King Pepper 27.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Pauline (hypnotist) 6-11. Irene Myers Stock co. 13-18 in Great Temptation, King of Detectives, Little Brigadier, Little Mother, Night Before Christmas, Break for Liberty. Burgomaster 17.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Corse Payton Comedy co. Jan. 31-4; good business. Roe Stock co. 6-11 opened to S. R. O. Ethel Barrymore in Sunday 13. Frankie Carpenter co. 14-18.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Lucier's Minstrels 8; good, clean performance; small but appreciative audience.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Great Lafayette 2; mixture of grand opera and vaudeville; succeeded in pleasing good audience. Robert Downing 3 in triple bill of Raising the Dead, Ingomar, Gladiator pleased small business. Sun's Minstrels 4; good drawing card at two performances, owing to fact that minstrels are few and far between. Phillips-Jackson Stock 6-11 (except 9) opened to usual S. R. O. with Down Mobile; good first night. Other plays: Man Outside, Dangers of Great City, East Lynne, Two Orphans; fair co. and specialties. Liberty Belles 9. Mummy and Humming Bird 13. Eben Holden 15. Empire Stock 16-18 canceled. Cook-Church Stock 20-25.

FREDERICK.—CITY OPERA HOUSE (Becht and Haller, mgrs.): Maud Muller Jan. 16; good house and co. Guy Brothers' Minstrels 21 pleased fair business. Rogers' Phanton co. 30, 31; light business; amusing. Sun's Minstrels 3; fine performance and business. Liberty Belles 6; largest house of season; S. R. O.; pleasing.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgrs.): Guy Brothers' Minstrels Jan. 31; fair house; very good performance. Maud Muller 2; fair house; excellent performance.

HAGERSTOWN. — ACADEMY OF MUSIC (Charles M. Futterer, lessee and mgr.): Lyman Twins in At the Races 7; good co; full and pleased house. Mummy and Humming Bird 14.

MASSACHUSETTS.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Katherine Rober Stock co. closed very successful week Jan. 30-4; co. very good. Stetson's U. T. C. 6, 7; fair houses and co. J. W. Carner in Rip Van Winkle 9. Marks Brothers' Stock co. 13-18 (except 14). Burgomaster 14.——ITEM: A very serious fire was averted 2 in the Academy by the cool headedness and prompt action of the stage employes and orchestra. The fire was due to the explosion of a film in the moving picture machine; machine and booth are an entire loss.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Phelan Stock co. 2-4; good business; satisfaction. Plays: Woman Against Woman, Black Hand, Bachelor's Honeymoon, Kidnapped, Factory Girl's Wrongs, Angel of Alley. Myrkle-Harder co. 6-11 opened in My Jim to full house; co. and specialties well received. Payton Comedy co. 13-18. Dot Karroll Stock co. 20-25.——ITEM: At performance of Myrkle-Harder co. 7 moving picture machine blew out fuse without causing any alarm, but manager of house has decided to cut out all moving pictures hereafter.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Human Hearts 3, 4; co. this season includes number of very capable players; play well staged; scenery exceptionally good. Ireland's Own Band 6; excellent concert; best reel and jig dancers seen here; good houses. County Chairman 8. Nance O'Neil 9. Rip Van Winkle 10, 11. Dot Karroll Comedy co, 13-18. Plays: Night in Chinatown, Fatal Likeness, Heart of Virginia, Titled Outcast, Moths of Society, Moonshiners, Gold King, Goody Two Shoes. Stetson's U. T. C. 20.

HOLYOKE.—OPERA HOUSE (S. F. Callanan, mgr.): Broadway Masqueraders 3, 4 failed to appear. Lilliputians in Sinbad 6-8; fair co. and business. Phelan Musical Comedy co. in Jack and the Beanstalk 10. Hearts Adrift 13.——THE EMPIRE (T. F. Murray, mgr.): Cracker Jacks 2-4; good co.; crowded houses. Middleman 6-8; excellent co.; good business. Rentz-Santley co. 9-11 opened to good house. Girl of Streets 13-15.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; D. F. Landry, res. mgr.): County Chairman 2; excellent performance; full house. Nance O'Neil in Jewess 3; good house. Stetson's U. T. C. pleased large houses 4. Joseph J. Flynn's Stock co. 6-11; good co. and business. Plays: Woman's Fatal Power, Midnight in Chinatown, Reaping the Harvest, Man's Enemy, Tracy the Outlaw, Camille, Buffalo Tragedy, Two Orphans. E. V. Phelan's Stock co. 13-18.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): County Chairman 6; excellent performance; big business. Corse Payton's Comedy co. 7-11. Plays: Cumberland '61, Captain of Nonsuch, Enemy to the Crown, Wealth and Poverty, His Great Crime, When Her Soul Speaks, Parisian Princess, Crime at Altar, Two Orphans; vaudeville features by Eldora and Norine, Ah Ling Foo, Irma Day, D. J. Sullivan, Frank Fey. Myrkle-Harder co. 13-18.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Nance O'Neil in Jewess 6; large and delighted audience. Stetson's U. T. C. 10, 11. May Fiske Stock co. 13-18.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): J. W. Garner in Rip Van Winkle 6-8; good houses. Middleman 9-11.——ITEM: J. B. Coughlan, of this city, with the Nance O'Neil co., received an ovation by his friends 6.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): May Fiske Stock co. 6-11 turned people away opening night. Plays: Lady Peggy, Power of Cross, M'liss, Irish-American, Ten Nights in Bar Room, Thelma, Queen of Shantytown, Hawksshaw the Detective, Soldier's Sweetheart, Nettie the Newsgirl. Harvey-Gage Stock co. 13-18 (except 14). Louis Mann in Second Fiddle 14.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Frank Daniels in Office Boy 9; entertained packed house; excellent co. Nance O'Neil 11. Ethel Barrymore in Sunday 18.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): Rice's Merry Shop Girls entertained large audiences 6-11; good co. Three Musketeers 13-18.

FITCHBURG.—CUMINGS' THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): J. J. Flynn Stock co. Jan. 30-4; fair co.; good business. Plays: Reaping the Harvest, Midnight in Chinatown, Two Orphans, Camille, Tracy the Outlaw. Little Egypt's London Gayety Girls 9.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Harvey and Gage co. 6-11; excellent performances; co. will appear 14 at same house. Louis Mann cutting into their Pittsfield engagement for one night. Louis Mann in Second Fiddle 15. Henry Miller in Joseph Entangled 16.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Marks Brothers' co. 6-11. Girl of Streets 16. Colonial Stock co. March 6-11. George Brennan in Ghosts 15. Pryor's Band 18. Thou Shalt Not Kill 21. Country Girl 23.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Phelan Stock co. 6-11; good business; general satisfaction. Plays: Kidnapped, Black Hand, Woman Against Woman, Her Mother's Sin, Angel of Altar, Factory Girl's Wrongs, Falsely Accused.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Daniel Ryan finished profitable week's engagement Jan. 30-4. Harvey and Gage 20-23, 25. Country Girl 24.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Nance O'Neil in Jewess 7; performance excellent; capacity. Martin's U. T. C. co. 8; big business. Huntley Stock co. 9-11. Keystone Dramatic co. 13-18.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Nance O'Neil in Jewess 2; large house; well pleased. County Chairman 3; good house; well liked. Dot Karroll co. 6-11; good houses.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Graham's Southern Specialty co. 24.

MICHIGAN.

SAGINAW.—ACADEMY (John M. Ward, mgr.): Hole in Ground to fair audiences 1, 2; very poor co. Robert Fitzsimmons to fair houses 3, 4; good co. Running for Office opened to good business 5; good co. Eugenie Blair 11. De Wolf Hopper 15. Isle of Spice 19, 20. Strollers 22.——JEFFERS' THEATRE (Bamford and Marks, mgrs.): Old Clothes Man pleased fair houses Jan. 29-1. Don't Tell My Wife to small business 2-4. Factory Girl 5-8 opened to two good houses; good co. From Rags to Riches 9-11.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Murray Comedy co. Jan. 30-4; good co.; fair business. Plays: Just Plain Folks, Under Two Flags, Stowaway, Westerner, Down on the Farm, Southern Romance. Pretty Peggy 11. Peggy from Paris 14. North Brothers' Comedians 16-18. Sign of Cross 21.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Grace Hayward co. Jan. 30-4, presenting Slaves of Russia, Thelma, For Honor's Sake, Octoroon, Belle of Richmond, Caught in Web; excellent co.; very good business. William H. Crane in Business Is Business 8. Peggy from Paris 9. Isle of Spice 13. Eight Bells 16.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Robert Fitzsimmons in Fight for Love stood them up Jan. 26 and gave satisfaction. Severe cold weather made fair house see Hidden Crime 3; satisfactory performance. Isle of Spice 16. Hole in Ground 21. Way of Transgressor 24.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Walter E. Perkins in Who Goes There Jan. 31 pleased good house. Peggy from Paris 1; fair business; excellent satisfaction. Old Clothes Man 4 pleased fair business. North Brothers opened 6-11 to good house.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Daniel Sully in Our Pastor Jan. 31; good co. and business. Why Girls Leave Home 15. Heart of Maryland 16. Show Girl 17. Hooligan's Troubles March 1. County Chairman 4. Hoity Toity 10.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Daniel Sully in Our Pastor pleased small house 3. Heart of Maryland 13. Show Girl 15.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Hi Henry's Minstrels Jan. 24 pleased small house account big snowstorm. Daniel Sully 2; very pleasing; fair business.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Frank Tucker Stock co. 6-9. Hooligan's Troubles 10 canceled by Manager Bradley, as dedication of new Carnegie Library occurred same date.

MUSKEGON.—THE GRAND (Harry Banjo, mgr.): Slaves of Russia 7 satisfied good business. Peggy from Paris 8; excellent production; S. R. O. Lillian Lyons co. 12-15. Wang 17. In Far East 19.

ITHACA.—OPERA HOUSE (Fred S. Brown, mgr.): Hoyt's Hole in the Ground 7; fair co.; pleased small house. Clark Comedy co. 11. Stetson's U. T. C. 27.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Robert Fitzsimmons in Fight for Love 8; good, even at advanced prices. Stetson's U. T. C. co. 28.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Hole in the Ground 9 canceled by local manager. Show Girl 23.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Grace Hayward co. 6-11 opened in Slavery of Russia to good and pleased house.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle mgr.): In Far East 3 canceled. Why Girls Leave Home 16.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Show Girl 21. Game Keeper March 3.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Show Girl 20.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Heart of Maryland 5; large, appreciative audience; cast up to past standards. Daniel Sully in Our Pastor 12, 13; large advance sale.——ITEM: Why Girls Leave Home co. 3 could not reach here to fill engagement owing to train wreck.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Why Girls Leave Home 3 canceled by wire day of performance, after having been heavily advertised and with large advance sale. Victor's Royal Band March 6.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Babes in Toyland 2; S. R. O.; excellent co. throughout. Hi Henry's Minstrels 6. Mason and Mason 14. Darling of Gods 17. County Chairman 18.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Ellermann (hypnotist) 2, 3; small and fairly pleased houses. Show Girl 10.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Study in Scarlet 7. Red Wing Opera co. 17. Victor's Band 23. Holty-Toity March 1.

FARIBAULT.—OPERA HOUSE (Ware and Reed, mgrs.): Redwing Opera co. 15.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Daniel Sully 8.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Savage's English Grand Opera co. Jan. 31 in Lohengrin enraptured biggest business of season; $2,500 in house. Creston Clarke 1 in Monsieur Beaucaire thoroughly pleased large audience. James T. Powers 2 in San Toy; good co. and attendance. Grace Van Studdiford in Red Feather 3 delighted heavy house; numerous encores; blizzard in full blast couldn't keep them away. Chinese Honeymoon 4; fair co.; light attendance; awful weather. Volunteer Organist 6. Girl from Kay's 7. Butlers (hypnotists) 8, 9. Paula Edwardes in Winsome Winnie 10. Runaways 14. Thomas Jefferson in Rip Van Winkle 15. Marriage of Kitty 16. Two Orphans (all-star cast) 20. W. H. Crane in Business Is Business 25. Arizona 28.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Creston Clarke in Monsieur Beaucaire Jan. 31; large and enthusiastic audience; excellent co. and play. James T. Powers in San Toy 1; good house; well pleased. Chinese Honeymoon 2; satisfactory performance; well filled house. Barlow's Minstrels 6. Volunteer Organist 7. Marriage of Kitty 15. Runaways 17. Marie Wainwright 20. Taylor's Stock co. 21-25.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Creston Clarke Jan. 30; good house; performance excellent. James J. Jeffries 31; fair house. Barlow's Minstrels 4; poor house account inclement weather. Arnold Stock co. 13-18.

HAZLEHURST.—FALER'S OPERA HOUSE (Guy Wise, mgr.): Barlow's Minstrels 10. Barlow and Wilson's Minstrels 13. Boston Concert co. 15. Farmer Hopkins 27.

COLUMBUS.—OPERA HOUSE (H. H. Humphris, mgr.): Volunteer Organist 3; nice business; good performance. Wizard of Oz 6; large business; co. good. Jewel Stock co. 7, 8. Flaming Arrow 10.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Dolly Denton's Musical Maids 1 disgusted large male audience. Other People's Money 8.

CLARKSDALE.—THEATRE (H. L. Ward, mgr.): Olympia Opera co. in El Capitan 4; good house and performance. Barlow's Minstrels 15.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Barlow and Wilson's Minstrels 11. Arnold's Stock co. 27-March 4. Walker Whiteside 6.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, mgr.): Child Slaves of New York Jan. 29-1; big business. Mildred Holland in Triumph of an Empress 2 pleased large crowd; good co.; excellent performance. Midnight Express 3, 4; drew well. Holty Tolty 5, 6; good business. American Gentleman 7. Rose Melville 8. Her Lord and Master 9. Heart of Chicago 10, 11. 'Way Down East 22. West's Minstrels 23.——ORPHEUM THEATRE (Woodward and Burgess, mgrs.): Woodward Stock co. 29-1 in Lost Paradise and 2-4 Galley Slave played to capacity every night; good co. and plays; well staged; big advance sale. Under Two Flags 5-8. Woman's Way 9-11. Blue Jeans 12-15. Black Flag 16-18.——LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke co. 29-4 in Knobs o' Tennessee to continued good business. In Hands of Enemy 5-11.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Finnigan's Ball Jan. 29; fair co.; good house. Harrison J. Wolfe in Open Gate 2; liberal applause; good co.; attendance good. Eva Tanguay in Sambo Girl 3; excellent co.; capacity. Isle of Spice 4; stunning costumes; handsomely staged; large and select audience. Uncle Josh Spruceby 5; fair co.; attendance fair. Faust's Minstrels 7. Quincy Adams Sawyer 9. Holty Tolty 10. Dangers of Working Girl 11. Fatal Wedding 12. Cousin Kate 13. Big Sensation 14. Arizona 19. Marie Wainwright 20. Holy City 21. Billy Van 22. Shore Acres 23. Hoosier Girl 25.

LOUISIANA.—PARKS THEATRE (Michael Dallet, mgr.): University Glee Club Jan. 31; full house; well pleased audience. Isle of Spice greeted by one of largest and most aristocratic audiences of season. Parks Opera House orchestra, assisted by Hannibal Opera House orchestra, which added much to music and performance, gave best of satisfaction. Mr. Dallet does not hesitate booking best of attractions, as people appreciate good shows and he has assurance of full house. Royal Slave 8. Faust's Minstrels 11.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Harrison J. Wolfe in Open Gate Jan. 31; performance good; poor house. Sambo Girl 2; house good; audience well pleased. Uncle Josh Spruceby 3; house fair. Isle of Spice 6. Fast Life in New York 10. Holty-Toity 11. Fatal Wedding 14. Roselle Knott 15. Holy City 16. Hoosier Girl 18. Arizona 20.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Kings and Queens Burlesquers Jan. 17; excellent performance; big business. Country Kid 26; good band and business. Irish Pawnbrokers 27; good co.; pleased packed house. Ruined Life 1; very poor co., with piece of many names. Dorothy Dodd's Gibson Girls 2. Uncle Josh Spruceby 4; fair co.; full house. Alphonse and Gaston March 6.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): American Gentleman 1; good co.; poor business. Country Kid 2; fair co.; business poor; weather extremely cold. Metropolitan Stock co. 6-8. Royal Slave 10. Life for Life 11. Coon Hollow 15. Twelfth Night 17. 'Way Down East 27.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Triumph of an Empress Jan. 31; gave first-class production; full house. W. B. Patton 1; good performance and business. Faust's Minstrels 9. Hills of California 11. Twelfth Night 13. Fatal Wedding 16. Royal Slave 18.

CLINTON.—BIXMAN'S OPERA HOUSE (W. P. Jarvis, mgr.): Irish Pawnbrokers Jan. 30; good performance and patronage. Quincy Adams Sawyer 11. Holty Toity 14. Hoosier Girl 15. John L. Sullivan 22. For Her Sake 28.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Hottest Coon in Dixie 1 pleased large audience. Hills of California 7 pleased. Royal Slave matinee and night 11. Holty Toity 15. Twelfth Night 18. Coon Hollow March 1.

NEVADA.—MOORE'S THEATRE (John A. Tyler, mgr.): Country Kid Jan. 30; co. and business fair. Isle of Spice 3; excellent attraction; good business. Twelfth Night 4 pleased poor business, account snowstorms. Fast Life in New York 8.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Dorothy Vaughn's Gibson Girls Jan. 31; very poor co. and business; bad weather. Why Brown Came Down 2 failed to appear. A Ruined Life 6. Holy City 13.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Hills of California 9. Blind Boone 10. John L. Sullivan 15 canceled. Twelfth Night 22.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Irish Pawnbrokers 1; good co.; packed house. Twelfth Night

houses; co. excellent. Kentucky Belles 9-11. Patrice in Driven from Home 13-15. Middleman 16-18.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Keystone Dramatic co. closed Jan. 30-4 to fair business. Frankie Carpenter co. opened 6-11 in 'Lizbeth of Hickory Hollow to good house. Other plays: Miss Blythe of Duluth, Pawn Ticket 210, Maine Girl, Polly MacGregor, Kentucky Girl, Queen of Rags, Burgomaster 15. Ghosts 18.

NASHUA.—THEATRE (A. H. Davis, mgr.): Nance O'Neil in Magda pleased good house 4. Katherine Rober co. opened 6-11 to large receipts.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Ghosts 16. Burgomaster 25.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Katherine Rober Stock co. 13-18.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Midnight Marriage 2-4; large business; co. very good. Lillian Mortimer opened with initial performance at Lyric 5-8 to one of largest audiences ever assembled in Hoboken. Her new vehicle, A Girl of the Streets, proved as pleasing and as big a success to the regular Sunday night patrons of the Lyric as it has been doing all season. Miss Mortimer says she is busily preparing for the new production, in which Decker and Veronee will star next season, in the best popular priced houses of the Stair and Havlin circuit. Miss Mortimer is well supported by a very strong and capable co. The cast consists of the following: Gilbert Faust, Edward J. LeSaint, John Morrissey, John Cantwell, F. Ward Marion, Harry Wilson, Elenor Caines, Gertrude A. Shields, Dora Horn, and Baby Myrtle. New York Day by Day 9-11. Sinbad 12-15. M'liss 16-18. THOMAS J. McALEER.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Frank Daniels attracted large and delighted audience in Office Boy 2. Wizard of Oz 3, 4; S. R. O. sign out at both performances before doors opened; performance delighted. Paderewski 7; very large audience; very enthusiastic over his work. Eleanor Robson 17. Woodland 18. Joe Hark 20, 21. Iolanthe 22. Ezra Kendall 24. Clark Gibbs 25.==STATE STREET THEATRE (F. B. Shalters, mgr.): Texas 3, 4; large houses. Robert Conness and Florence Lester both made very decided hits as Freshwater Jack and Texas; co. otherwise finely balanced. Al. H. Wilson and co. pleased fair house 6 in Watch on Rhine. Queen of the Highway attracted well 7, 8; many thrilling situations. ALBERT C. D. WILSON.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.): Other Girl Jan. 27; delighted fair audience. Dolly Varden 28; fair co.; good business. Adelaide Thurston in Polly Primrose 30; excellent co. and play; fair business. Margaret Anglin in Wife's Strategy 31 pleased large audience. Queen of Highway 2, 3; fair co. and business. Nat Goodwin in Usurper 4; excellent performance; capacity. Thurber-Nasher Stock co. 6-11; business and co. good. Plays: Mrs. Jack, Deserted Bride, Jim Bludso, Woman's Revenge, Woman Behind the Throne, Fair Peggy from Erin, White Slave of Russia, Harvest of Sin; Paulinnetti and Piquo are making big hits. Primrose Minstrels 7; fair co. and business. Eleanor Robson 13. Selma Herman 16, 17.==YOUNG'S PIER THEATRE (W. Ernest Shackelford, mgr.): Louis J. Russell in Middleman 2-4; fair performance; business poor. Garside Stock co. 13-18.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Himmelein's Ideals Jan. 30-4. Plays: In Heart of Storm, Roanoke, Slaves of Mine, King of Desert, Fanchon the Cricket, Dark Side of Great City; good business and co.; specialties deserving special mention: Howe's Pictures 7, 8. Garvin Comedy co. 9-11.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Joseph Hart and Carrie De Mar in Mama's Papa 3; opening; very fine attraction; packed house. Royal Slave 4; good performance and business. Struggle for Gold 9. Howe's Pictures 10, 11. Thurber and Nasher co. 13-18. Why Girls Leave Home 24. Martin's U. T. C. 28.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): On Suwanee River 2-4; omitting night of blizzard, business very good; co. excellent. Her First False Step 6-8; S. R. O. at matinee, satisfactory business evening. Queen of Highway 9-11. Little Outcast 13-15. Nobody's Darling 16-18.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Mildred and Rouclere 15. Guy Brothers' Minstrels 17.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.): Struggle for Gold 6; good performance; fair business. Casino Stock co. 13-15.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Mildred and Rouclere co. 17.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. O. Blood, mgr.): Moonshiner's Daughter 2; stirring drama of Southern hills; good and well pleased house.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Village Postmaster attracted good houses 9-11.==BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Martin's U. T. C. 6-8; crowded houses; highly satisfactory performance. Fight for Millions 9-11; fine attendance. When Women Love 13-15. Wayward Son 16-18.==LYCEUM THEATRE (M. E. Wolff, mgr.): James K. Hackett in Fortunes of the King 10; good business. Paderewski (recital) 14.==ITEM: The interior of the Baker is being overhauled. The centre aisles have been straightened and the stairs leading from the auditorium to the balcony will be removed and re-erected in the lobby. These alterations will add materially to the beauty of the house and will enlarge the seating capacity. Manager Boyle's Sunday evening concerts have become a fixture and very popular and the regular attendance is limited to the capacity of the house. J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Annie Russell was fairly successful in Brother Jacques 4; good house. Lulu Glaser 9. Wilton Lackaye 10, 11. Education of Mr. Pipp 13, 14. Country Girl 15. Cecilia Loftus 16.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): Hearts Adrift drew well 2-4. Fight for Millions was well done and pleased large audiences 6-8. Martin's U. T. C. 9-11. Wayward Son 13-15. When Women Love 16-18.==BASTABLE THEATRE (H. A. Hurtig, mgr.): Vogel's Minstrels 2-4; performance and business good. Village Postmaster repeated former success 6-8. Hearts of Oak 9-11.==ITEMS: Seabury S. Vail, at one time treasurer of Wieting and for the past ten years employed at various theatres in the Reis circuit, died at Akron, O., 4.—Arthur Lighton, late of the Bastable, has been appointed assistant treasurer at Wieting. E. A. BRIDGMAN.

ELMIRA.—ITEMS: Amalgamated Theatre Building Association has found it impossible to complete new Lyceum Theatre by 22 and opening will, in consequence, be deferred until early in March. Pending completion of house, Manager W. Charles Smith has opened offices in Robinson Building.—William Rigney has assumed management of Academy of Music, which is to be remodeled into up-to-date theatre.—William T. Blampied, of Lyceum business staff, has removed to Newark, N. J.—Manager Enoch Little is considering a proposition to install a stock co. at Eldridge Park Theatre, this city, next Summer. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Quincy Adams Sawyer 6-11 pleased large audience; co. entirely capable. Through the generosity of Manager Jacobs orphans attended 7. Martin's U. T. C. 13-15. Sothern-Marlowe 18. Cecilia Loftus 20. Lillian Russell 22. May Irwin 23. Louis Mann 25.==EMPIRE THEATRE (H. R. Jacobs, mgr.): Lulu Glaser in Madcap Princess 6; most cordially welcomed by capacity; performance scored heavily. When Women Love 7, 8; good business; pleased patrons immensely. Moonshiner's Daughter 9-11. Vernon Stock co. 13-18. GEORGE W. HERRICK.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Robert B. Mantell, assisted by Marie Booth Russell and notable co., played before three large houses Jan. 31, 1, presenting Richard III, Lady of Lyons, Richelieu. Factory Girl 2 drew well and pleased. Ardsley Club Minstrels (local) to good houses 3, 4. Klark-Urban co. in repertoire of pleasing plays opened to good business 6. Lulu Glaser in Madcap Princess 7. GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Viola Allen in Winter's Tale Jan. 30; capacity; excellent performance. Field's Minstrels 31; large audiences; pleased. Robert Mantell in Richelieu and Richard III 3; good attendance; fair performances. Factory Girl 4; S. R. O.; poor entertainment. Lulu Glaser in Madcap Princess 8; large attendance; good performance. Wife in Name Only 9; good attendance; seemed to please. Wilton Lackaye in Pit 13. JOHN C. WALLER.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Wilton Lackaye in Pit 9; capacity. Sky Farm 10, 11. Nat M. Wills 14. Sothern and Marlowe 17. Country Girl 18.==RAND'S OPERA HOUSE (M. Reis, mgr.): James Boys in Missouri 2-4; splendid houses. Gunner's Mate 6-8; fair business. When Women Love 9-11. Moonshiner's Daughter 13-15. Martin's U. T. C. 16-18.==LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. in Du Barry 6-11 continue former successes. Robert Wayne made his first appearance as Louis XV and pleased. Mr. Snow will shortly open a stock theatre in Schenectady. Under Two Flags 13-18. Little Lord Fauntleroy 20-25.==MUSIC HALL: Paderewski 8; capacity.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Charles K. Champlin co. closed Jan. 30-4 with Convict 777; business fair. Murray and Mackey co. 6-11 opened with Blue Grass of Old Kentucky to S. R. O.; excellent co. Other plays: Duchess Du Barry, Hearts of Blue Ridge, Across Desert, His Mother's Sin, Younger Brothers, Fatal Marriage, Powers of Church, Kathleen Mavourneen, East Lynne, Turned Up. Royal Slave 13. Wife in Name Only 17.==RONDOUT OPERA HOUSE (William G. Finley, mgr.): Big Sensation 9-11. Quincy Adams Sawyer 13.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Wife in Name Only 8. Candida 16. Royal Slave 28. McFadden's Row of Flats March 11. Holy City 15. Country Girl 30.==ITEM: Manager Preston has been notified by the owners of the Munroe that it will not be reopened after the close of this season. Mr. Preston has already interested several men of means in the proposition of erecting a new opera house, and they are in consultation with an architect and have a site in view.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Harvey and Gage Stock co. Jan. 30-4 (except 2) closed week of excellent business; first-class co. Plays last part: Nutmeg Match, Nobody's Claim, Queen of Chinatown. Viola Allen in Winter's Tale 2; largest house of season; S. R. O. sign out before eight o'clock; magnificent performance. Howe's Pictures 6; fair business; pleasing entertainment. Pit 8. Wife in Name Only 10 canceled. Murray and Mackey 13-18. Louis Mann 22. May Irwin 24.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Murray and Mackey co. Jan. 30-4 closed with Fatal Marriage, Across Desert, Power of Church, His Mother's Sin, Hearts of Blue Ridge, Younger Brothers; fair business. Wilton Lackaye in Pit 7; excellent performance; large audience. Sky Farm 8; acceptable co.; good house at matinee, fair at night. Under Southern Skies 11. Nat M. Wills 13. Quincy Adams Sawyer 16.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Wilton Lackaye in Pit 6; good house; pleasing performance. Fenberg's Stock co. opened 7-11 with Not Guilty to crowded house. Other plays: Beware of Men, On Stroke of Twelve, Young Heiress, Queen of White Slaves, Fallen by Wayside, Debt of Honor, Dealers in White Women, Little Red Riding Hood; co. good. Florence Davis in Player Maid 13. Nat M. Wills in Son of Rest 16.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Jere McAuliffe co. Jan. 30-11 in Between Love and Duty, Mad Marriage, Slaves of Russia, Man from West, Woman's Victory, Counterfeiters, Young Wife, Working Girl's Wrongs, Pitfalls of New York, Tennessee's Pardner, Rip Van Winkle, Winning Hand; good houses. Village Postmaster 13. Country Girl 14. Grace George (auspices local Elks) 15.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Myrkle-Harder co. Jan. 30-4 (except 2) presented Slave Girl, At Risk of His Life, Quaker Tragedy, Fisherman's Daughter, Silver Dagger; good houses and satisfaction. Henrietta Crosman 2 in Sweet Kitty Bellairs; S. R. O.; charming performance. Baldwin 6-11 opened to full house; pleasing. Bennett-Moulton co. 13-18. Gay Old Sport 22. Katzenjammer Kids 25.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Emery Stock co. 6-11; good business. Plays: Ways of Women, Other People's Money, Camille, Fortune's Fool, Dr. Jekyll and Mr. Hyde, Beautiful Fiend, Road to Kildare, King of Tramps. Jere McAuliffe co. 13-18. May Irwin 21.==BURTIS OPERA HOUSE (E. S. Newton, mgr.): Factory Girl 7; fair house. When Women Love 8; good business. Sky Farm 16. Brindamour and Naiada co. 20.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Bennett-Moulton co. closed Jan. 30-4, playing last half: Lyndon Bank Mystery, Fatal Coin, Shipwrecked, Outcasts of Society, Side Lights of New York; excellent satisfaction; large houses. Big Sensation Vaudeville co. 6-8; best vaudeville ever here; rather slim attendance. Royal Slave 10. Player Maid 11. Sweet Lavender 13.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Emery Stock co. Jan. 30-4; good co.; fair business. Plays last part: Dr. Jekyll and Mr. Hyde, King of Tramps, Fortune's Fool, Beautiful Fiend, Field's Minstrels 6; fine performance; packed house. When Women Love 9. Hearts of Oak 14. Candida 17. Sky Farm 18.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Joshua Simpkins 4; fair business. Chicago Stock co. 6-11; good co. and business. Plays: Prince Otto, For Hearth and Home, Parish Priest, Great Conspiracy, Little Minister, Cinderella, Dewey.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): William Clifford in Othello 2; performance excellent; crowded house. Vogel's Minstrels 8; S. R. O.; good satisfaction; business over $500. Emory Stock co. 13-18. When Women Love 22. Eben Holden March 2.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Wife in Name Only 1; good performance; fair audience. Vogel's Minstrels 6; well received; very good performance. James K. Hackett in Fortunes of the King 9. Maid and Mummy 11. Primrose's Minstrels 13.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Parisian Mimo Dramas created and presented by Viscount d'Hauterives 6-8; large and greatly pleased audiences. Candida 11 changed to later. Royal Slave 17. Vernon Stock co. 20-25. Bell Boy March 2.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Daniel Ryan co. opened 6-11 to large business. Plays: Mad King, Macbeth, Virginus, Monte Cristo, Three Musketeers, Lady of Lyons, Ingomar. Wife in Name Only 14. Moonshiner's Daughter 16. Royal Slave 18. Village Postmaster 20.

PLATTSBURGH.—THEATRE (M. F. Farrell, mgr.): Viola Allen to full house in Winter's Tale 4; excellent performance; complete satisfaction; one of finest things ever presented here. Howe's Pictures 8. Lorne Elywn Repertoire co. 12-17. Nat Goodwin in The Usurper March 4.

NEW ROCHELLE.—THEATRE (E. P. Does, mgr.): Wilton Lackaye in Pit 4 pleased fair house. Sky Farm 6; very ordinary co.; small audience. George Cohan 10. Adelaide Thurston 11. Louis Mann 13. Royal Lilliputians 16. Wife's Secret 18. Victor Herbert's Orchestra 21.

DUNKIRK.—NELSON'S OPERA HOUSE (R. G. Lawrence, mgr.): For Fair Virginia 4; good house; excellent performance. Brindamour co. 13. On Bridge at Midnight 17. Factory Girl 18. Eben Holden 28. Under Southern Skies March 2.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): For Fair Virginia 3; weak co.; fair business. Othello 8; very good co.; satisfaction; light business. Down by Sea 14. When Women Love March 3. Holy City 9.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Selman, Paige and Foley's Othello 9. Myrkle-Harder co. in Fisherman's Daughter 13. Peck's Bad Boy 20. Royal Slave March 2. Moonshiner's Daughter 6.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): St. John's Military Band Concert 3; good performance; crowded house. When Women Love 7; fair performance; good business.

CANAJOHARIE.—WAGNER OPERA HOUSE (W. J. Roser, mgr.): Wesleyan's Male Quartette 1; excellent co.; S. R. O. Anderson's Amateur Minstrels 2, 3; capacity. Looking for a Wife 6 canceled.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): William Clifford in Othello 7; good business; first-class performance all through. Vogel's Minstrels 24.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Burke-McCann co. 6-8; playing to full houses; satisfaction. Plays: Irish Nobleman, Two Orphans, Cowboy Preacher.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Factory Girl 1; poor performance; fair house. Frays 6-11. Candida 14. Village Postmaster 17. Clark-Urban co. 20-25.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Henrietta Crosman in Sweet Kitty Bellairs 4; S. R. O.; enthusiastic audience. Fields and Hanson's Minstrels 16.

BATH.—CASINO OPERA HOUSE (C. A. Shults, mgr.): Trip to Egypt Jan. 23. For Fair Virginia 30. When Women Love 4; excellent performance; good house. Brindamour (magician) 9.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Fenberg Stock co. closed Jan. 30-6 to fine business. Sky Farm 7; good house and co. Bennett-Moulton co. 13-18. Himmelein's Ideals 20-25.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Candida 6; good performance; fair business. Othello 10. Merchant of Venice 11. Sky Farm 17. Village Postmaster 28.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Gay Old Sport 7 failed to appear. When Women Love 13.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Howe's Pictures 7; good. Bennett-Moulton co. 20-25. Paul Gilmore March 13.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Factory Girl 3 pleased fair house. Village Postmaster 15.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): For Fair Virginia 2; very poor attraction; small house. Down by Sea 13.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Country Girl 13. Wilton Lackaye in The Pit 14.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. George Barber, mgr.): Parkinson-Harris co. Jan. 30-4; popular prices; good houses; pleased. Plays: Hearts of Blue Ridge, Rip Van Winkle, In Darkest Russia, Jesse James, East Lynne, Winning Hand, Count de Monte Cristo, James Boys in Kentucky; vaudeville specialties were very good.==AUDITORIUM (W. F. Randolph, mgr.): Roney Boys 15.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Charles Dickson 2 in Simple Life; Dickson himself very fine; poor support; fair business. Stella Mayhew in Show Girl 3; excellent co. and business. Dorothy Morton in Glittering Gloria 11.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Tenderfoot 6 canceled. Charles Dickson in Simple Life 7; small crowd; cold weather; performance good. Pawnbroker 9 canceled. Lyric Stock co. 10-15. Wizard of Oz 18.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Walker Whiteside in David Garrick's Love Jan. 30; fine performance; good audience. Charles Dickson in Simple Life 6; splendid performance; large house.

CONCORD.—NEW OPERA HOUSE (J. B. Caldwell, mgr.): Osman Stock co. opened 6-11, presenting La Belle Marie, Two Orphans, Woman Against Woman; best stock co. of season; excellent business; well pleased.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Walker Whiteside in David Garrick's Love 2; small business; performance fair. Show Girl 4; good business and performance.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Williams and Walker Jan. 31 in In Dahomey; good business; programme well received. Show Girl 9. Daniel Sully 10. Sultan of Sulu 11. Virginian 27.

MANDAN.—OPERA HOUSE (Mr. Kennelly, mgr.): Sanford Dodge in Don Caesar de Bazan 8.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Prince of Pilsen 2; delightful performance; excellent co.; capacity. Sho-Gun 3; one of most artistic productions seen here in many seasons; S. R. O. Madame Schumann-Heink in Love's Lottery 4; splendid singing co.; entire production in harmony; star met with usual ovation by capacity houses. William Gillette in Admirable Crichton 10. Bertha Galland in Dorothy Vernon 11. Tenderfoot 14. Kyrle Bellew in Raffles 16.==NATIONAL THEATRE (Gill Burrows, mgr.): At Old Cross Roads 5-7; average melodrama; fair business. Wedded and Parted 6-8; usual Kremer success; good business. More to Be Pitied Than Scorned 9-11. James J. Corbett in Pals 13-15.==PARK THEATRE (Gill Burrows, mgr.): Broadway Burlesquers (return) 9-11. London Gaiety Girls (return) 16-18. LUCIEN A. SOWARD.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Edward Blondell in Lost Boy 5 and Ruined Life 9 canceled. When Bell Tolls 2 could not play owing to illness of Arthur Wallace. Miss Bob White 3; packed house; phenomenal satisfaction. His Majesty and Maid 14. Her Only Sin 17.==ITEM: Cassius B. Holliday, advance agent for Murray and Mackey, is home recuperating from several weeks' illness. WILLIAM H. McGOWN.

AKRON.—NEW COLONIAL THEATRE (Uly S. Hill, bus.-mgr.): May Irwin in Mrs. Black is Back 1; excellent co.; fair audience. Village Postmaster 2 drew well and pleased. Buster Brown 4; co. pleased large business. Cecilia Loftus in Serio-Comic Governess 6 canceled owing to illness of Miss Loftus. Our New Minister 11. Eva Tanguay in Sambo Girl 15.==GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Human Hearts 2-4 pleased fair attendance. Only a Shop Girl 5-7 drew well; co. pleasing. Wedded and Parted 8-10.==ITEMS: S. S. Vail, business-manager for Colonial for past two years, died here 4 of diabetes. The local Lodge of Elks had charge of funeral. Interment at Auburn, N. Y.—Uly S. Hill, of Reading, Pa., assumed the business-management of Colonial 1.—Cecilia Loftus, on account of illness, had to cancel her engagement. Against the wishes of her physician she endeavored to assume her role, but before she was on the stage fifteen minutes she fainted. The curtain was dropped and large audience dismissed. Miss Loftus hopes to be able to join her co. at Toronto 9.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Over Niagara Falls Jan. 28 pleased good houses. 'Way Down East 30; excellent performance; fair house. Sweet Clover 31; excellent production; fair business. Buster Brown (return) 1; capacity; decided hit. Under Southern Skies (Eagles' benefit) 3; capacity; excellent co. Wayward Son 4 pleased big houses. Corse Payton Stock co. 6-11 opened to capacity in Queena and continued to big business in Salma, New Magdalen, Only a Farmer's Daughter, Over Hills to Poorhouse, Two Colonels, Great Safe Robbery; good co. Field's Minstrels 15. Two Johns 17. Ninety and Nine 18.==NEW GRAND OPERA HOUSE (J. A. Norris, mgr.): Why Girls Go Wrong 8; very poor performance; small house. Heart of Texas 11.

SALEM.—GRAND OPERA HOUSE (Smith and Fonda, lessees and mgrs.): 'Way Down East Jan. 31; good co. and performance; large house. Jerry from Kerry 2; fair performance; good business. My Wife's Family 3 delighted good house. To Die at Dawn 4; well liked; good audience. Sam Duvries Stock co. 6-11 opened to big business; vaudeville portion of bill excellent. Plays: Struggle with Life, Russian Cruelty, Mother's Sacrifice, Night Before New Years, Reaping the Harvest, Ten Nights in Bar Room, King of Tramps. Miss Bob White 14.==ITEM: Eagles attended the performance of Jerry from Kerry 2 in body and entertained members of co. after performance.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Margaret Neville co. Jan. 30-4. Plays: Girl of Slums, Woman's Revenge, Carmen, Du Barry, Leah the Forsaken, Dynamiters; fair business. Wedded and Parted; usual big Sunday business. County Chairman 6; big business; very good performance. Nannette Comstock in Crisis 7; big house; pleased. Her Only Sin 11. Humpty Dumpty 12. Bertha Galland 14. Race for Life 16. Buster Brown 17. Trip to Egypt 19. Sign of Cross 20. Field's Minstrels 21. Two Merry Tramps 22. Barney Gilmore 23. Fortune Teller 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Under Southern Skies Jan. 30 pleased excellent business. Sam T. Jack's Burlesquers 4 failed to please crowded house. Strollers 7. 'Way Down East 9. Aristocratic Tramp 11. Fortune Teller 14. Wilbur-Mack co. 15-17.==ITEMS: Three hours after seat sale opened for Strollers not a seat remained unsold; quickest sale and heaviest rush in history of house.—Memorial Hall, which has accommodated many band masters, has been remodeled and opened as skating rink.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): My Wife's Family 2 pleased fair house. Village Postmaster 3; satisfactory co. and business. Sin of Temptation 4; weak play and co.; poor business. Cecilia Loftus in Serio-Comic Governess canceled account illness. Game Keeper 9. Hiawatha 10. Field's Minstrels 11. On Bridge at Midnight 13.==PARK THEATRE (Frank Burt, lessee): Waif's Paradise 6-8. Only Shop Girl 9-11.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Charles A. Loder in Funny Side of Life Jan. 31; fair attraction and business. Otis Thayer in Sweet Clover 1; clever co.; good house. 'Way Down East 4; excellent co.; good business matinee; topheavy at night. Eugenie Blair in Her Second Life 6; very capable co.; rather weak play; fair houses. Maid and Mummy (return) 9. Great Eastern Stock co. 13-15. Peggy from Paris 18.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): Schumann-Heink Opera co. 3; capacity; delightful performance; enthusiastic audience; house (1,700) sold out in ninety minutes. Way of Transgressor 4; fair co.; good house. Little Homestead 7; business fair.; co. good. Miss Bob White 8. Our New Minister 9. Fortune Teller 10. Wayward Son 11. Human Hearts 14. Under Southern Skies 15. Ninety and Nine 17. Out of Fold 18. Other Girl 21. Peggy from Paris 22.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Buster Brown Jan. 30 delighted crowded house; first-class co. Humpty Dumpty 3; fair house; poor co. Bennett-Moulton co. 6-11. Plays: Outcasts of Society, Fatal Coin, Ezra Dexter, Lyndon Bank Robbery; co. and specialties first-class; large audiences. Game Keeper 13. Human Hearts 15. Why Girls Go Wrong 18. Romeo and Juliet 21. Old Clothes Man 22. Down by Sea 28.

NILES.—NEW VERBECK THEATRE (Verbeck Amusement Co., gen. mgrs.; W. G. Cameron, local mgr.): Under Southern Skies Jan. 30; excellent co.; beautiful staging; large house well pleased. Buster Brown 3; good co.; well filled house; best musical comedy of season. Curse of Beauty 6; fair house; co. good, with few exceptions. The Game Keeper 11. Germaine the Wizard 15.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.): Under Southern Skies 1 pleased fair business. Strollers 6; large and appreciative audience; performance fair. Sam T. Jack's Burlesquers 7; topheavy business; very poor performance. Our New Minister (return) 8; S. R. O., repeating former success; strong attraction; highly satisfactory. Seminary Girl 22. Peggy from Paris 23.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Stetson's U. T. C. 2; good co.; fair house. Miss Bob White 4; excellent co.; crowded house. On Bridge at Midnight 8. London Gaiety Girls 9. Buster Brown 11. Bertha Galland in Dorothy Vernon 13. York State Folks 14. James J. Corbett in Vals 16. Vogel's Minstrels 20. Her Only Sin 22. Beauty Doctor 28.

CAMBRIDGE. — COLONIAL THEATRE (Hammond Brothers, mgrs.): Hot Old Time Jan. 31; good attendance; fair well pleased. Our New Minister 1; good attendance; performance fine. Great Eastern Stock co. 2-4; co. not very strong. Plays: Runaway Match, Major and Maid, Bell Boy; attendance fair. Humpty Dumpty 6; fair attraction and house. Miss Bob White 9. Our New Minister (return) 10.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Out of Fold Jan. 31, 1; fair business and co. Fortune Teller 2; good business; pleased some. Trip to Egypt 4; good houses; fair satisfaction. Maid and Mummy (return) 7; good business; best attraction we have had this season. Buster Brown 10. York State Folks 13. Sherlock Holmes 15. Vogel's Minstrels 18.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Little Church Around Corner 1; performance mediocre; received fair patronage. Aristocratic Tramp 4; usual tramp play; two good houses. Charles Hawtrey in Message from Mars 6; good audience; thoroughly enjoyed the work of Mr. Hawtrey and excellent co. Bertha Galland in Dorothy Vernon 7. Escaped from Sing Sing 13.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Eben Holden 2; well filled house; splendid satisfaction. To Die at Dawn 3; fair business and co. Under Southern Skies 6 delighted large audience. Katzenjammer Kids 10. Romeo and Juliet 11. Duvries Stock co. 13-18. Human Hearts 20. Two Johns 24. Factory Girl 27. My Wife's Family 28.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Charles Hawtrey in Message from Mars 3; packed house; delighted audience. Peck's Bad Boy 4; good houses. Miss Bob White 7. Bunch of Keys 9. Wayward Son 10. Richard Carle in Tenderfoot 11. Madame Schumann-Heink in Love's Lottery 15.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): My Friend from Arkansas 1; poor business; good performance. Runaway Match 6; small house; fair performance. Katzenjammer Kids 9. Sam T. Jack's Burlesquers 11. Married Man's Troubles 14. Under Southern Skies 17. Gertrude Roberts co. 20-22. Betrayed at Altar 24.

PIQUA.—MAY'S OPERA HOUSE (Charles May, prop. and mgr.): Sho-Gun 1; largest attendance ever in Piqua; interurban lines running in here had from two to four specials and all packed; 150 turned away; magnificent attraction. David Harum 4; matinee; good house; evening fair. Crisis 6. Dorothy Vernon 10.

BOWLING GREEN.—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): Fortune Teller 1; best attraction ever in house; audience delighted; receipts $305. Old Clothes Man 6 pleased light house. Eugenie Blair in Her Second Life 8. Out of Fold 11. Bertha Galland in Dorothy Vernon 15. My Friend from Arkansas 20. After Midnight 21.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Buster Brown 7; packed house; good performance. Peck's Bad Boy 8; fair house and passable performance. Isle of Spice 14. Vogel's Minstrels 15. Miss Bob White 17. Sam Devere's Stock co. 20-25. Faust 28.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Bennett-Moulton Stock co. Jan. 30-4; good business. Plays: Daughter of People, Outcast of Society, Fatal Coin, Lyndon Bank Robbery, Belle of Virginia, Side Lights of New York; fair co. Vogel's Minstrels 16. Our New Minister March 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George Bowers, mgr.): Jerry from Kerry 4; pleasing performance; principally vaudeville; very good house. Human Hearts 8. Miss Bob White 13. Two Johns 16. Why Girls Go Wrong 20. Fabio Romani 25.

BELLAIRE.—COLUMBIA THEATRE (Ed L. Moore, mgr.): Hot Old Time 1; good co; fair business. Our New Minister 4; excellent co.; good business. My Wife's Family 6; very clever performance; excellent business. 'Way Down East 12. Field's Minstrels 16. Two Johns 18.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Game Keeper 6; satisfactory. Great Eastern Stock co. 7, 8; good houses. Bunch of Keys 10. Miss Bob White 11. Sam T. Jack's Burlesquers 13. 'Way Down East 14. Field's Minstrels 17. Two Johns 20. From Rags to Riches 22. Faust 25.

CANTON.—GRAND OPERA HOUSE (M. O. Barber, mgr.): Our New Minister 2 pleased well filled house. Village Postmaster 4; two performances; capacity. Wayward Son 6; fair sized audience. Peggy from Paris 17.==AUDITORIUM (L. B. Cool, mgr.): Paderewski 6; 5,000 people.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Sho-Gun 2; crowded house; receipts $1,327; excellent performance. David Harum 4; topheavy house; good performance. Crisis 6; good house; fair performance. Dorothy Vernon of Haddon Hall 10. Neville Stock co. 13-18.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Heart of Texas Jan. 31; good house; well pleased. Patton and Perry 7; full house; very satisfactory performance. Great Eastern Stock co. 9-11. Two Johns 17. Two Merry Tramps March 6.

MARION.—

Tramp 15. Jerry from Kerry 25. Innocent Maids March 1. Fortune Teller 6.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Humpty Dumpty 7 pleased very large audience. Fortune Teller 9. Old Arkansaw 14.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Old Arkansaw 6; business and co. fair. Little Homestead 9. Uncle Josh Spruceby 17.

VAN WERT.—AUDITORIUM (C. B. Pearson, mgr.): His Majesty and the Maid 10. Buster Brown 14.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Missouri Girl 2; fair business and co. Strollers 8.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Out of Fold pleased fair house 2. Peck's Bad Boy 6; good performance and house.

MINERAL CITY.—DAVIS OPERA HOUSE (E. G. Gensemer, mgr.): Travers Vale in When Bell Tolls 7 pleased good audience.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Sergeant Kitty Jan. 21; capacity; pleased. Hoyt Comedy co. 2-4. Plays: Beyond the Law, Man of Honor, Scout's Revenge; light business and co. Railroad Jack 5; light business; poor co.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Midnight Flyer Jan. 29 pleased good house. Harry Corson Clarke in His Absent Boy 31; good performance; fair business.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Parsifal read by Bertha Kunz Baker Jan. 27; excellent; good business. Rivals 28; S. R. O.; excellent co. Silver Slipper 2. Soldiers of Fortune 4.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Two Little Waifs 7. Charles B. Hanford 10. Over Niagara Falls 15.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Mamie Fleming co. closed Jan. 30-4 to capacity. Cook-Church co. 6-11; good co.; fairly good business. Plays: Sergeant Jones, White Squadron, Land of Midnight Sun, Actor's Romance, East Lynne, Her Only Crime, Paul Kauvar, Ride for Life, Midnight Alarm. Why Girls Leave Home 13-15. James Boys in Missouri 16-18. Aubrey Stock co. 20-25.——LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): Paderewski 2 charmed S. R. O. Piff, Paff, Pouf 6 pleased large house; good music; clever dances; elaborate staging. Country Girl 7; slow action; fairly good business. Holy City 8; good co.; light business. David Higgins 10. Grace George 13. E. H. Sothern and Julia Marlowe 14. Eben Holden 16. Montgomery and Stone in Wizard of Oz 17. Mummy and Humming Bird 18. Old Point Comfort 20. Lulu Glaser 22. Joseph Hart and Carrie De Mar 25.——ITEM: Nat C. Goodwin 3 exchanged date for one later in season.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Vernon Stock co. Jan. 28-4 closed very successful week; good specialties. Plays: In Montana, Oliver Twist, Faust, East Lynne, Woman Against Woman, Lighthouse Robbery, Royal Lover, Arabian Nights, Octoroon, For Hearth and Home, Debt of Honor, Slaves of Opium. Moonshiner's Daughter 6; large and appreciative audience. Denver Express 9. Mamie Fleming co. 20-25.——BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Quincy Adams Sawyer 2; poor business. Belle of Saratoga 22. Holy City 23. Under Southern Skies 24. Henry Miller 25. Mummy and Humming Bird March 1.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Village Parson Jan. 30; good performance; fair business. Mummy and Humming Bird 2; good business and performance. From Rags to Riches 3; fair performance; medium business. Busy Izzy 4; splendid performance; good business. Great Lafayette 6 pleased good house. Ragged Hero 8. My Wife's Family 9. Stetson's U. T. C. 10. Liberty Belles 11.——GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Fads and Follies Burlesque co. 13.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Busy Izzy 2 delighted large audience. Mummy and Humming Bird 3; fair business; good co. From Rags to Riches 6; fair co. and business. Washburn's U. T. C. 10. My Wife's Family 13. When Bell Tolls 16. Minister's Sweethearts 18. Heart of Texas 20. 'Way Down East 21. Denver Express 25. Isle of Spice March 1. Peggy from Paris 3. Quincy Adams Sawyer 7.——KEAGGY THEATRE (Frank Good, mgr.): French Folly Burlesquers 14 canceled. Fads and Follies 14. Broadway Burlesquers 22. Sam T. Jack's Burlesquers 4.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Jewel of Asia 2; good business and co. George Sidney in Busy Izzy 3 pleased large audience. From Rags to Riches 4; fair business; co. good. My Wife's Family 8 deserved better house. Ragged Hero 9. Liberty Belles 10. Eben Holden 13. Little Homestead 20. Billionaire 23. 'Way Down East 25. Eva Tanguay in Sambo Girl 27. For Fair Virginia March 1. Quincy Adams Sawyer 6.——GRAND OPERA HOUSE (Harry Beeson, mgr.): Fads and Follies' Burlesquers 11. Stetson's U. T. C. 15. Bunch of Keys 18. Broadway Burlesquers 24. Emory Stock co. 27-4. Sam T. Jack's Burlesquers 7.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Cook-Church Stock co. pleased good houses 2-4 in Her Only Crime, White Squadron, Actor's Romance, Paul Kauvar, Ride for Life, Country Girl 6; good co.; pleased fair audience. Richard Carle with clever co. in Tenderfoot made decided hit 7; house fair. Two medium audiences assembled 8 to see Why Girls Leave Home; performance pleasing. David Higgins in His Last Dollar 9. Piff, Paff, Pouf 10. Grace George in Abigail 11. Eleanor Robson in Merely Mary Ann 14. Wedded, but No Wife 15. Wilton Lackaye in Pit 16. Wizard of Oz 18. Ezra Kendall 20.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Bennett-Moulton co. Jan. 30-4; business good throughout week; matinees daily. Plays: Outcasts of Society, Daughter of People, By King's Command, Shadowed Lives, A Jealous Wife, Belle of Virginia, Working Girl, The Fatal Coin, Lyndon Bank Robbery, Side Lights of New York. Kirk Brown co. 6-11 opened to well pleased house with David Garrick, followed by Cumberland '61, Wheat King, Man Who Dared, In Heart of Russia, Under Red Robe, Monte Cristo, Prince Otto, Christian, Two Orphans, Mad Marriage, Struggle for Gold 13.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Village Parson 3; good performance and business. Mummy and Humming Bird 4; fine performance and business. Aubrey Stock co. opened 6-11 with Toll Gate Inn and A Romance in Ireland. Other plays: Young Girl's Perils, Fron Fron; performances good; co. excellent; attendance good. Tenderfoot 10. Liberty Belles 13. Robert Downing 14. Minister's Sweethearts 15. Parish Priest 16. 'Way Down East 18. Wilton Lackaye in Pit 21. Billionaire 24. Hot Old Time 25. Mamma's Papa 28.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Nat C. Goodwin and excellent co. 2 satisfied good patronage in The Usurper. David Higgins in His Last Dollar 3; excellent performance; large audience. Moonshiner's Daughter 4; two performances; pleased good business. Holy City 13. Wizard of Oz 14. Eleanor Robson 15. Why Girls Leave Home 16. Pit 17. Mama's Papa 18.——ITEM: Grace George and co. arrived in Allentown 7 and under the supervision of the author, Kellett Chalmers, and William H. Brady the co. started rehearsing the new play, Abigail.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Piff, Paff, Pouf 8. Primrose's Minstrels 10. Country Girl 11. Sothern and Marlowe 16.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): New York Day by Day 2-4; big business; pleased. Midnight Marriage 6-8; S. R. O.; good co. Hearts Adrift 9-11. McFadden's Flats 13-15. Village Parson 16-18.——COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Resurrection 6-11; excellent performance; big business. Romeo and Juliet 13-18.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.; Guy S. Burley, res. mgr.): Emma Bunting co. closed successful engagement Jan. 31-4, presenting Little Devil. Village Parson 6; fair house. Nellie McHenry in M'liss 7; poor house and attraction. Great Lafayette 8 pleased S. R. O. Richard Carle in Tenderfoot 9 delighted packed house. Real Widow Brown 10; big business. His Last Dollar 11. Aubrey Stock co. 13-18 (except 14). Liberty Belles 14.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Denver Express 2-4; well given; large houses. Mamie Fleming co. 6-11. Plays: Battle for Love, Yankee Bess, Peculiar Predicament, Resurrection, Captain's Mate, Road to 'Frisco, Her Marriage Vow, Japanese Spy, Tom Sawyer, Gold King; good performances; large houses.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Wizard of Oz 2. Paderewski 3. His Last Dollar 4. Queen of Highway 6. Tenderfoot 8.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Why Girls Go Wrong 1; good co. and business. Minister's Sweethearts 4; fair co.; small house. Nellie McHenry in M'liss 9. Real Widow Brown 11. For Fair Virginia 16. Verna May co. 20-22. Under Southern Skies 23. Bunch of Keys 27. Mama's Papa March 2. Miss Bob White 4. Wizard of Oz 10. Mary Emerson 18. Quincy Adams Sawyer 21. Village Postmaster 31. Breezy Time April 6. Beauty Doctor 10.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Keene 2; good performance; medium house. Holy City 3; fair co.; pleased good business. His Last Dollar 6; splendid co.; delighted very large audiences; David Higgins, star, received five curtain calls. Mama's Papa 8 canceled. Nellie McHenry in M'liss 11. Old Point Comfort 15. Grace George in Abigail 17. Liberty Belles 18. Mummy and Humming Bird 21.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.):

(*Continued on page 24.*)

IN OTHER CITIES.

(Received too late for classification.)

DETROIT.

The Prince of Pilsen is playing to good business at Detroit Opera House 6-11. This is one of last season's successes, and from the large advance sale of seats the present revival bids fair to surpass last year's record. Many new faces are seen in the co. this season. Jess Dandy makes one of the best Hans Wagners the piece has ever had. His song, "Imagination," was received with tumultuous applause. Arthur Donaldson proved very acceptable as the Prince. Other especially good parts were the Lieutenant Tom Wagner of Ivar Anderson and the Edith Adams of Almyra Forrest. Ida Stanhope is this season's widow, but the task is evidently a hard one for her. Jeannette Beagard is still the French maid and as much of a success as ever. Others are Percy F. Ames as Lord Shrimpton, James Francis Sullivan, Marie Welsh, Stella Martine, Peter Swift, Sam Bernard in The Girl from Kay's 13-15. Isle of Spice 16-18.

Nothing that comes to the Lyceum Theatre during a season is more welcome than York State Folks, which opened a week's engagement 5. Of all the rural plays that was ever written this stands preeminently the best. The scenery this season is new and unusually beautiful, being the work of Arthur Voegtkin. The co. numbers Ray L. Royce, who is again seen in his splendid characterization of Myron Cooper; James Lackaye as Simon Peter Martin; Harry Crosby, Lem Dunbar, Eleanor Sidman, Emeline Hubbard, and Osborne Searle, also Randolph Currie, Carl Newton, George W. Maire, Frances Young, Millie Stevens, Lillian Rhoades, and Grace Russell. The Strollers next.

The latest recruit from the athletic world to gain histrionic honors here is Robert Fitzsimmons, who is seen at the Whitney Theatre 5-11 in A Fight for Love. The offering is a drama built mainly to exhibit Mr. Fitzsimmons' skill as a pugilist. The play and players were favorably received. Tracked Around the World week 12-18.

Mr. Barnes of New York at the Lafayette Theatre week of 6 is decidedly the best production the Douglas co. has offered. The revival is a handsome one. As Mr. Barnes Mr. Douglas has a familiar role and one that suits his capabilities well. Henrietta Browne was very successful as Marina Paoli. Mr. Thornton as Count Musso Danella was excellent, as was Mr. Barr as Tomasso Monaldi. Bernice Macklem, a new acquisition to the Douglas co. and a pupil of Professor Marcus La Blanche, made a pleasing impression as Isola. Don Caesar de Bazan next.

The young violinist, Franz Von Vecsey, gave a concert at Light Guard Armory 6 which was well attended. This young Hungarian is a marvel and his talents have not been overestimated in the least. The programme was thoroughly enjoyed and the applause at the close was most enthusiastic.

Mrs. Sarah Ueberoth, better known to many of the profession as Aunt Sarah, and for thirty-seven years housekeeper at the Detroit Opera House, died Feb. 6 after a short illness from pneumonia. Funeral services were held from Geist Brothers' undertaking parlors Feb. 7 and the remains taken to Newberry, Ont., for burial. A. FRANCIS.

MINNEAPOLIS.

Sam Bernard in The Girl from Kay's, with Hattie Williams in the name part, played a successful week end engagement at the Metropolitan 2-4. The opening saw a capacity house of the city's elite, and the play and and players were given a rousing reception. Sam Bernard was shriekingly funny, the only fault to find being an insufficiency of him. He was applauded on each of his entrances. Hattie Williams was as chic and clever as ever and gave excellent support. Grace Dudley was another member winning merited recognition. George Howard as Harry Gordon displayed a well trained baritone that was heard to advantage in two songs. Ernest Lambert as Hon. Percy Fitzthistle presented a clever picture of a London "toff" that was well received. Katherine Hutchinson did well as Norah Chalmers, as did George R. Sprague and Louis R. Grisel as Mr. Chalmers and Theodore Quench K. C., respectively. The balance of the parts were in capable hands. Girls Will Be Girls did not do the business it was entitled to week 5-11. It is one of the brightest things of its kind seen here this season. Al. Leach headed the presenting co. and again demonstrated his ability as a comedian and an eccentric dancer of the first rank. Edward O'Connor as Tom Sparrow was a close second for honors in the comedy line. Art Brock and John Keefe as Abner Sankey and Sheriff Ketchem respectively did well. Winfred Young was a good Nathan Hanley. Lillian Bayer was a charming Madeline Scribner, doing good work dramatically and singing two songs in a pleasing manner. The Three Rosebuds were a feature of the performance, being excellently portrayed by the Misses Roma Snyder, Gladys Claire and Christine Cook. Virginian 12-18. Sho-Gun 19-22. County Chairman 23-25.

At the Bijou Mason and Mason in Fritz and Snitz pleased fair houses 5-11, supported by a large and well drilled co. There is not much chance for any one else except the stars, who did well in their parts, and the chorus. Frank Hayes never failed to score, his dancing specialty being especially good. Delia Stacey as Penelope Coyne did well in several disguises. Anna Suits appeared to advantage as Nellie Bracy. The balance of the cast were acceptable. Williams and Walker 12-18.

Blue Jeans was given a well mounted production by the Ferris Stock co. at the Lyceum 5-11, drawing fair business. Lewis S. Stone and Florence Stone had the roles of Perry Bascom and June, and both did excellent work. W. H. Murdock was a good Col. Henery Risener. Charles Burnham presented a good character as Jacob Tutewiler. Earnest Fisher contributed the bulk of the comedy as Isaac Hankins, a part which he handled in a most finished manner. Pete Raymond made much of the part of Seth Igoe. Secret Service 12-18. CHARLES M. LANE.

LOS ANGELES.

The big event of week Jan. 30-4 was Mother Goose at the Mason, which "packed 'em every night at $2 per." It was the most lavish of any thing of the kind this city has as yet had the pleasure of witnessing. Joe Cawthorn, that prince of comedians, who had not favored us since the days of the Alice Neilson Opera co., was full of his old time vim and vigor and was accorded a hearty welcome. He was most ably assisted by Harry Kelly and W. H. Macart. Neva Aymar made a winsome Jill, daughter of Mother Goose, and Corinne in the part of Colin, Jill's sweetheart, was charming. The aerial ballet was grace itself and the transformation scene at the end of the third act was a feast for the eye. Joseph, Jr., and William W Jefferson will appear in The Rivals 6-8. Florence Roberts in repertoire 9-15. William Collier 16-18. The Savage Grand Opera co. 20-25.

That popular old war drama, Held by the Enemy, drew big houses at the Burbank 29-4. Morosco's co. was fully capable to give a splendid swing to the piece, that stirred interest to a high pitch at times. Next week, Darkest Russia.

Vladimir De Pachmann gave two concerts at Simpson Auditorium Jan. 30 and Feb. 3, drawing splendid audiences at both recitals.

Madame Mantelli gave two concerts at Temple Auditorium 31, 1 to rather poor houses, probably due to inclement weather. Il Trovatore and scenes from Faust and Carmen were most delightfully given. Creatore and his band will appear for three performances 10-12. Madame Melba 14.

Black Patti and her Troubadours have been packing the Grand Opera House every night during 29-4. Ben Hendricks will appear in Ole Olson next week.

Are You a Mason was substituted at Belasco's 30-5 for The Wrong Mr. Wright and drew fair houses. The Prisoner of Zenda next.

Mae Williams, who at one time was playing at the Casino, stepped from the ranks of the profession one day last year and became the wife of Stanley Johns, who is now with Morosco's co. Now she has stepped back again, accepting the role of Lady Lumley in The Mummy and the Humming Bird.

Of late big audiences have been the rule at Chutes Park to hear the evening concerts given by Ellery's Band. A new feature in the way of special composers' nights has been instituted.

Harry Mestayer has been specially engaged by Belasco and Mayer to produce Ibsen's Ghosts and play Oswald, which part he played with Mary Shaw, at the Alcazar Theatre, San Francisco, and Belasco Theatre, Los Angeles. DON W. CARLETON.

NEW ORLEANS.

Grace Van Studdiford and a competent co. presenting The Red Feather was the attraction at the Tulane Theatre 5-11. The material in the co. is efficient and the opera is worth the seeing. Two Orphans 12-18.

The Baldwin-Melville Stock co. at the Greenwall Theatre presented Man's Enemy to its accustomed big business 5-11. Thomas MacLarnie, Janet Ford, Mary Stockwell, and Walter Seymour did splendidly. The Eternal City 12-18.

Arthur Dunn in The Runaways held the boards at the Crescent Theatre 5-11. The co. back of Mr. Dunn is fair and entertaining. The Volunteer Organist 12-18.

The stock co. at the Grand Opera House put on The Charity Ball 5-11, and presented the same in a capable manner. Bertram Lytell and Minna Phillips, the principals, were in every sense satisfactory. Sheridan Keene, Detective, 12-18.

The Stock co. at the Lyric Theatre presented Are You a Mason 5-11, with Thomas J. Keough as the principal fun producer. Raymond Whitaker and Caroline McLean were also good. Anna Eva Fay 12-18.

At Faranta's Theatre the De Pew-Burdette co. began its second week 6-12, presenting The Lights of Gotham, Diamond Dick, and Senator from Kentucky during the week. The popular prices which prevail at this house seemed to have caught on. The Georgia Minstrels 13-19.

A rumor is current in theatrical circles that F. Charley, for several years past the lessee of the French Opera House, will arrive in the city 6 and will undertake the management of the French Opera House the coming season.

Etta de Montjau, a New Orleans lady who has achieved success abroad in grand opera, gave a well attended song recital 11.

Goodhue and Barrett, who propose managing the Newcomb Theatre, formerly Tulane Hall, were refused a permit by the Mayor until they had paid the theatrical license.

Signor G. Ricci, violinist, assisted by prominent artists, is billed to give a vocal and instrumental concert at the Tulane Hall 24.

JOHN MARSHALL QUINTERO.

NEWARK.

The Wizard of Oz delighted good sized houses at the Newark Theatre 6-11. The cast was practically the same as seen here last season. Anna Laughlin again appeared as "Dottie" and earned much applause. Montgomery and Stone were as funny as ever. Alene Crater, Lotta Faust, Virginia Foltz, Joseph Schrode, Arthur Hill, Harold Morley, George B. Field, and Charles Swain made the most of their opportunities. 'Way Down East 13-18. Nat Goodwin 20-25. Piff, Paff, Pouf 27-March 4.

The Lost Boy was presented for the first time in this city at the Empire 6-11 by Edward Blondell, who assumes the title-role, and proved a popular offering. Mr. Blondell is capably supported by a co. including Julia West, Charlotte Lambert, Elsie Currier, Joseph Fields, Jack Reidy, and a score of choristers. Shadows on the Hearth 11-18.

The Great Automobile Mystery was the thriller that attracted big audiences to Blaney's 6-11. Hypnotism is introduced as the medium of the villain's machinations, and the automobile scenes are out of the ordinary for stage effects. The parts are competently cast. For His Brother's Crime 13-18.

Large and well pleased audiences witnessed The Younger Brothers at the Columbia 6-11. The co. is above the average playing in productions of this sort. It is headed by Alvin Wyckoff as Coleman Younger, and Percy Herbert as Jim Lane. Mr. Wyckoff's acting at all times is effective. On the Suwanee River 13-18. FREDERIC T. MARSH.

SEATTLE.

The Sultan of Sulu, the second of the George Ade attractions to be seen here, opened to a jammed house at the Grand Opera House Jan. 29, and business was good until 1 the end of the engagement. The music was of such class and the co. of such capability that the piece scored an excellent impression upon the large audiences. Thomas Whiffen, Fred Frear, Nellie Nichols, Maude Williams, and Walter A. Laurence won most favor. Madame Melba was most flatteringly welcomed by a large audience 3. The supporting concert co. was of such general excellence that the programme was much lengthened by insistent recalls. Silver Slipper 5-11. Edna Wallace Hopper 12-15. Vladimir De Pachmann in concert 16. J. H. Stoddart 17, 18.

The Seattle was dark 29-4. Blanche Bates 6-9. James Keane co. in Parsifal 12-18.

Over Niagara Falls, seen at the Third Avenue last season, was the attraction at that house 29-4. The opening audiences were customarily large, and business was good throughout the week. The co. proved adequate in the parts essayed. Nettie the Newsgirl 5-11. Mahara's Minstrels 12-18.

At the Alcazar the Williams Opera co. (juvenile) appeared in a piece called Gay-Go 29-4. Same co. in A Gypsy Girl 5-11. RODNEY D. WHITE.

OMAHA.

Omaha's four hundred, as well as many others, completely filled Boyd's Jan. 31, 1, attracted by Maxine Elliott in Her Own Way. Interest centered in the star, who shows considerable advancement in her career since her last visit. Her characterization of Georgiana Carley was eminently satisfactory. James Carew as Sam Coast was excellent, and the balance of the support was adequate. The Omaha Press Club gave Toodles in Posterland, a musical comedy, interpreted by local talent, to a splendid audience 6. The programme was rather lengthy, but that was unavoidable. The affair was voted a great success both financially and artistically. Manager Burgess has Otis Skinner 7, 8. Mildred Holland 9-11. 'Way Down East 12. Isle of Spice 14, 15. Helen Grantley 16-18.

That thrilling melodrama, The Span of Life, was interpreted by a good co. before a series of large audiences at the Krug 2-4. Billy Van 6-8 opened to two immense houses in Errand Boy, a musical comedy more than usually attractive. In addition to the hit made by the leader, favorable mention is also due Clem Bevins, Frank Evans, and Rose Beaumont. The chorus is attractive. Rose Melville 9-11. Why Girls Leave Home 12-15. Elinore Sisters 16-18.

The opening sale of the Conried Opera co. seats, which is booked at the Auditorium March 29, 30, is flattering. JOHN R. RINGWALT.

AL. G. FIELD'S ENTERPRISES.

As the years go along, Al. G. Field seems to gather new energy, and every year he announces a new entertainment, and usually keeps his word. This year he will have an offering teeming with novelties. His new first part, which is about finished, is built upon novel lines. The Gridion Club is the title of it, and it is patterned after the famous club of that name in Washington. That club is composed of the correspondents of the papers from all over the country, and the members are famous for their wit and repartee. This theme should be a fruitful one for Mr. Field to work upon. Many other innovations are announced. An interesting feature will be an act called The Blacktown Fire Brigade, introducing a real hook and ladder truck and engine, together with all of the life saving devices of the present day. The work of the Hale fire fighters at the St. Louis Exposition is the foundation of the production. The matchless white horses Mr. Field has carried with him for years will be used in this scene. Everhart, Mr. Field's European agent, has engaged a big aerial act that will cause a sensation. The performance is after the style of the aerial ballet, though the artists are said to move through space with more certainty and naturalness. There will be a much larger number of minstrel performers than the company has carried heretofore. With the splendid material he is gathering around him on this side and the accession of the foreign features, this season's offering should prove Mr. Field's greatest accomplishment.

The Donnelly and Hatfield Magnificent Minstrels is the title of a new venture in the minstrel field. The firm is composed of Tommy Donnelly, the negro comedian, and Joe E. Hatfield, the advertising agent. Both men have been members of the Al. G. Field Minstrel company. Mr. Donnelly has been with the company seventeen years continuously as comedian and end man, and Mr. Hatfield has been in advance of the company for more than twenty years. As Al. G. Field expressed it: "These men began working for me as curly-headed boys, and leave my service gray haired men." Their new company will be a complete one in every particular. They have arranged with Al. G. Field to stage their performance and direct their tour for two seasons, and with the capital they command, together with Mr. Field's splendid judgment in handling attractions of this character, the success of the Donnelly and Hatfield Magnificent Minstrels seems assured. The advertising material will be of great variety; lithographic work will be used exclusively, and three agents will precede the company to herald its coming. The big first-part spectacle, The Evolution of Minstrelsy, will be a bewildering scene. The afterpiece, entitled The Darktown Circus and Menagerie, was one of the big hits of the Al. G. Field Minstrels last season. In addition to the numerous mechanical animals that were used in that production, Donnelly and Hatfield have added a scene wherein are introduced dancing, wrestling, and boxing bears; jumping kangaroos, and several other mechanical novelties. A big street parade and band will be a feature. The Six Cloisettes, a family of acrobats, pantomimists, and musicians, will be a special feature. They come direct from Europe. The entire route for the season, with the exception of a few nights scattered along the forty weeks, has been booked and contracted for. Owing to their long and honorable connection with his company, Mr. Field has taken a great interest in this enterprise, and is aiding it with his good judgment. Mr. Hatfield closed his engagement with the Field Minstrels at Schenectady, N. Y., Jan. 28. For twenty years and five months he had worked almost continuously for that company, in advance, as advertising agent; in charge of the home office during the Summer, and in assisting in other business of the company, he frequently worked fifty-two weeks in the year. He has gone to Columbus, and will spend a few weeks resting, after which he will be in New York for several weeks, completing arrangements for the coming tour. Tommy Donnelly will complete his season with the Field Minstrels, after which he will spend a couple of months with his family, before the opening of the season, which will occur Aug. 1. Many prominent performers have already signed with the company, others are being contracted with daily. No minstrel venture has ever had a more promising outlook than this company.

SHADOWS ON THE HEARTH NEXT SEASON.

"On Saturday night in Newark we will finish our tour of the big Eastern cities with Shadows on the Hearth," said Arthur C. Alston to a MIRROR man, "and I have decided to put the play away until next season, our tour starting the middle of August. We have played New York city for three weeks, Brooklyn, Jersey City, Newark, Buffalo, and Toronto. The play has made a most favorable impression in every city visited, and the production is conceded to be one of the most expensive ever seen on tour. We have several changes we intend making in the play, and as we could not do it satisfactorily this season, we decided to let it rest until August. The tour after Newark would have led us West as far as Denver, but I have made satisfactory arrangements to transfer these bookings, starting early next year. Besides, I had a very nice bunch of Eastern time offered me for Cross Roads in the theatres in which I had just presented The Shadows on the Hearth, so took that and shall utilize most of the same people for this play, the tour of which does not take us further away than Boston and Philadelphia during the rest of the season. I am perfectly satisfied with what Shadows on the Hearth has done this season, and James M. Brophy has made a hit in the play. The changes we have in mind will greatly benefit the play, and I am confident that next season's tour will be a big money getter."

ENGAGEMENTS.

Engagements made by the Engagement Department of the Actors' Society from Jan. 28 to Feb. 4: Madge Olinger, William Humphreys, Henry Buckler, Hugh T. Swayne, Annie Ward Tiffany, J. Francis Kirke, Ted Lyons, and William Ingersoll, for Proctor's; Walter Hodges, Sadie Handy, and Evelyn Selbie, with Eddie Foy, in vaudeville; Charles J. Wilson, for vaudeville.

Alexander G. Carleton, for No Mother to Guide Her, next season.

Carrie Reynolds, by Sam S. Shubert, for the Lillian Russell Opera company, as Maria in Lady Teazle.

Victor Morley, by Sam S. Shubert, to originate the role of the Earl in The Earl and the Girl.

Virginia Hennings, for Girl of the Streets, to take the place of Elinor Caines, who was obliged to resign on account of throat trouble.

William Faversham has been secured by Liebler and Company for the title-role of Edward Milton Royle's new play, The Squawman, which they will produce Easter Monday.

Adele Ritchie, to sing Lady Holyrood in the revival of Florodora, which will be made at the Casino Feb. 20. Henry V. Donnelly will be the Gilfain and Elsa Ryan, Angela.

James J. Brown, by William A. Brady, to replace Elliott Dexter in the production of Siberia.

Paula Gloy resigned from the Cecilia Loftus company to join the Otis Skinner company, to play the part in The Harvester originated by Maud Durbin Skinner.

Grace Filkins, by Frank Keenan, as a member of his Berkeley Lyceum Theatre company, which will open with a triple bill Feb. 27.

Franklin Roberts, for When We Dead Awaken.

Julia Sanderson succeeds Adele Ritchie in Fantana.

Roma Snyder, to play Elsie Sturtevant in Fantana.

Marie Doro, by Charles Frohman, for next season.

Mary Hampton, to play the Countess in the all star cast of The Two Orphans, now on the road. She takes the place of Miss Le Moyne, who succeeded Annie Irish.

MATTERS OF FACT.

A manager who has had practical experience in conducting a theatre in a large city wants to lease an up-to-date playhouse in a city of 30,000 to 100,000 population. He should be addressed "Lease," care this office.

Russ Whytal gives notice that no repertoire company has authority to present For Fair Virginia and warns local managers against such production. Mr. Whytal is presenting same successfully in this old favorite this season.

Irvin R. Wills has secured handsomely as Templeton Fake in Miller, to which he contributes a little comedy, a little vaudeville, and a little villainy, and gets away with it all. He is now in his twenty-seventh week with this attraction.

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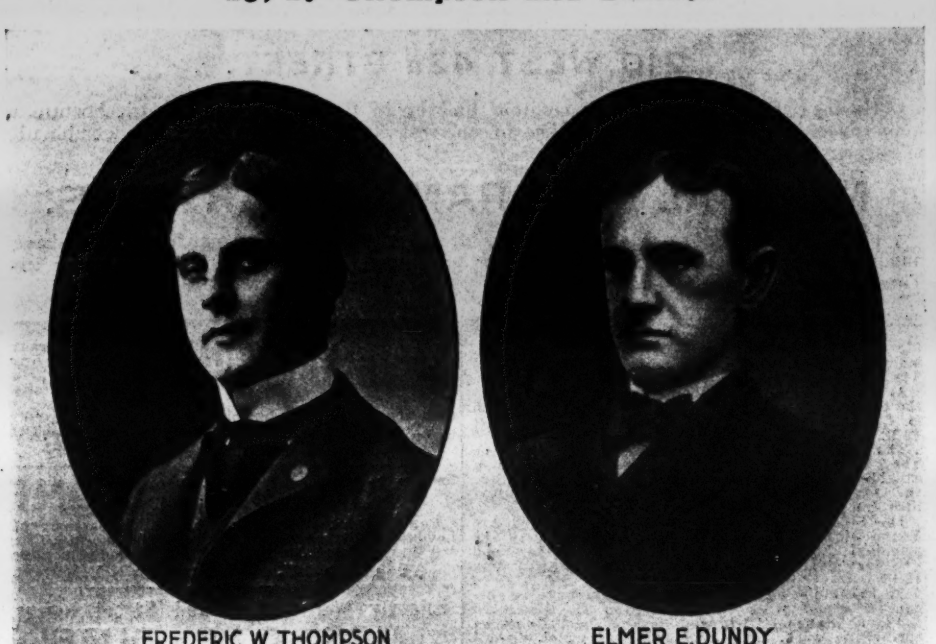
THE NEW YORK HIPPODROME.

A Colossal Amusement Enterprise to Be Opened on Feb. 25, by Thompson and Dundy.



FREDERIC W. THOMPSON ELMER E. DUNDY

The New York Hippodrome, which occupies the block on Sixth Avenue running from Forty-third to Forty-fourth streets, and is 240 feet in depth, is rapidly approaching completion, and if the present plans of its projectors, Thompson and Dundy, are carried out, the doors of the greatest amusement resort ever erected in New York will be thrown open to the public on Feb. 25.

Hippodromes are popular and profitable in nearly all the large cities of Europe, but it remained for this enterprising firm of managers, who have been in the field only about three years, to fill a want long felt in this country. While others talked and wondered whether such an institution could be made to pay in New York, Thompson and Dundy acted. The great success of their Luna Park in Coney Island encouraged them to this new venture, and with characteristic energy, brains and abundant capital they have carried their plans to a triumphant conclusion. The site they selected is one of the most central in the city, being within easy distance of the Subway, elevated and surface lines, and within walking distance of the great hotel district, within whose confines are housed every night enough strangers to fill the immense auditorium to its fullest capacity. The new building is the largest playhouse in the world, and in construction, equipment and conduct will be the only one of its kind.

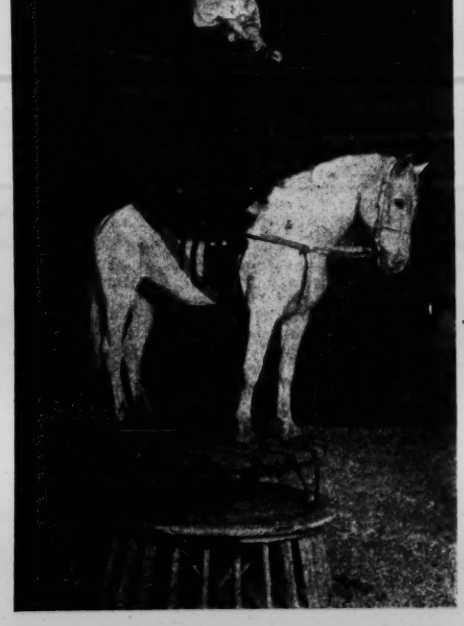
The land on which the New York Hippodrome stands is owned by the United States Realty Company, and the structure which Thompson and Dundy will direct costs nearly $1,500,000. It is erected by the New York Hippodrome Company. It is of brick, marble and steel throughout, stands 110 feet in the rear and 72 feet high on the Sixth Avenue side. The seating capacity is 5,200, more than twice that of any other theatre in New York.

Frederic W. Thompson, of the firm, is a practical electrician and machinist, with a positive genius for invention. The revelations he has prepared for patrons of the Hippodrome, it is rumored, will create a sensation. In construction, appliances and manipulation the stage which Mr. Thompson has installed in the Hippodrome is novel throughout and original with him. Properly its depth is 50 feet, but an "apron" which he has made a part of it extends 60 feet into the body of the playhouse. On this will be produced water spectacles of great novelty and beauty, and it will be devoted, too, largely to the circus department of the enterprise. Two circus rings of the regulation 42 foot diameter will occupy it when it is not in use for marine purposes.

Thompson and Dundy have been very careful about the comfort of their patrons. The chairs will be 21 inches wide. No occupant need feel the cramped sensation which the 17-inch seats of ordinary playhouses engender. Behind fourteen rows of orchestra seats will be the stalls which are common in the European theatres. Then come a line of boxes encircling the promenade, in which smoking will be permitted.

Plate glass cages with the most improved sanitary and ventilating systems will be placed at the extreme rear. Trained animals will be on constant exhibition and underground passages connect den and stage. A restaurant will have position on the Sixth Avenue side.

The performance in the Hippodrome will be a combination of all that one may see in all types of other theatres. It will not be an "indoor circus," as was a popular preconceived idea, but a blending of spectacles, pantomimes, circus, musical comedy, drama, aquatics, and animal and equestrian exhibition. There will be two parts to the entertainment, When a Yankee Circus Goes to Mars, and Andersonville; or The Story of the Wilson Raiders. In the first the opening scene will disclose a traveling circus in financial misfortune, and the performance progressing with a feigned air of gayety, and the freaks and side-show "spielers" performing for the edification of the rural visitors. The sheriff appears with an attachment. There is an auction sale with all the air of the romantic fascination of the country circus "lot," and finally a messenger appears from the planet Mars and buys in the outfit.



Attachment for Instruction in Bareback Riding.

The shift of the scene to Mars will disclose the first of the spectacular surprises which Mr. Thompson has in store. There, in the palace of the King, will be given a circus performance in which will be employed the acrobatic, aerial and equestrian artists of the world. Thompson and Dundy and their agents have ransacked Europe for the best, and found many performers who gladly consented to work in the Hippodrome, whereas they had heretofore refused to come to this country and endure the hardship and privation of the nomadic tented circus.

In the second half of the Hippodrome performance as many as 600 men and women and 150 horses will occupy the stage at periods. There are the heroes, villains and pretty girls of the other New York attractions, and a pretty love story to keep interest sustained.

An equestrienne ballet will be one of the features of the circus department, which those who are in the secret think will make New York sit up and marvel. Fifty girls have been trained by Frank Melville, famous in circus annals, to perform on the broad bare backs of ring horses all the evolutions that are usually done on the solid stage. The display concludes with an electric serpentine dance, executed on horseback on pedestals, with thousands of electric lights playing on the scene above, below and on the sides.

Among the multitude of other novelties will be a quartette of elephants as real chauffeurs in immense steel automobiles constructed especially for the purpose, but with all the mechanical details of the ordinary machine. They will guide bevies of pretty chorus girls on, around and off the stage.

Twenty-five thousand standard electric lights will illuminate the Hippodrome. Seven thousand lights, it is contended, is the largest number in use in any other theatre in the world. More than a million feet of electric wiring bind the building.

M. Alfredo Edel, renowned as a costume designer abroad, and who now has in his charge the lights and colors for La Scala in Milan, the largest opera house in the world, spent a month in this country for Thompson and Dundy. The costumes which he has designed will probably cause a sensation. Mr. Thompson visited a theatre in Paris while abroad, and observing some of M. Edel's productions, persuaded the artist to come to this country. It was accomplished with some difficulty, but the results, Mr. Thompson feels, have fully warranted his financial outlay.

There will be two daily performances at the Hippodrome, and probably two complete changes in programme each season, but each week will witness a shifting in detail and in performers. A most remarkable feature will be the moderate scale of prices. The best seats in the house will cost $1, and from that figure they run down to 25 cents. Every seat in the big building is numbered, and even the gallery tickets will be couponed.

Some facts about the wonderful stage may prove of interest to MIRROR readers. It is the largest theatrical stage ever put together. It weighs 460,000 pounds, unencumbered, and is flooded, raised, lowered and divided with ease and dispatch. It is a block wide and 110 feet deep. Some of its scenic pieces weigh ten tons. A 5,000-ampere electric switch had to be designed for its 22,200 electric lights.

London is priding itself upon the size of the Coliseum, a great playhouse opened there recently. Two stages like that of the Coliseum would not much more than fill the Hippodrome's scene of performance. The English stage is but 75 by 80 feet, and it weighs, with a heavy, intricate system of eccentric rings, no more than half of the massive area of the new local theatre. In mechanical operation the Hippodrome stage is far in advance over anything ever before attempted here or abroad.

Modern possibilities in the utilization of electricity are nowhere better exemplified than on the broad Hippodrome stage. In removing the towering scenery and its setting for the following scene—a dark change with the curtain up—traveling electric hoists are employed, which operate on overhead tracks. These hoists all run on rubber tired wheels with oak strips along the rails, for silent traction. To secure noiseless operation all gears employed are of the worm type. These hoists are enabled to move out above the stage, drop their hooks into a ring on the scene placed to receive it, and carry it to the scene-pockets at either side of the stage.

They will pick up a piece weighing two tons and convey it off at the rate of 300 feet per minute. Arranged on both sides of the stage, on rigging galleries, about thirty feet above the floor, will be a series of electrically operated winding drums used for handling or raising the scenery, the asbestos and other curtains. These drums will each have a lifting power of one ton eighty feet per minute, and are capable of operation in either direction with an automatic limit stop both up and down.

The stage bridges, of which there are nine, the largest being 14 by 47 feet, with a lifting power of 250 pounds per square foot, are electrically controlled by motors and winding drums which have been placed upon the lower side of the bridges themselves, raising not only the bridges and their load but the motors and drums as well.

The entire stage raises and lowers as a unit, sections, leaving no vacancy except the trap, and this for its own apparatus. The pumps for producing the pressure are electrically operated. The "dogs," which automatically slide in position to lock the stage, are withdrawn by motors, an ingenious mechanical arrangement which retires thirty-two "dogs" at the different points, with two motors. Three electric-driven centrifugal pumps having a capacity of 15,000 gallons per minute, will furnish the water for an immense mountain torrent used in one scene in the first production. An electric house pump will automatically maintain a uniform pressure throughout the building at all times, while an electric float switch in the great tanks on the roof will shut off the pumps when they are full and start them again when the water has dropped a foot.

Another device will start the fire pump as soon as a valve is opened anywhere on the fire line, a certain pressure being maintained at all times. When a valve is open the pressure is relieved and the pump will start and run until all valves are closed.

Exterior and Interior of Hippodrome.

The heating of the Hippodrome, while primarily steam, is dependent upon four twenty-five horse-power motors to force the fresh air from the outside over the steam coils and throughout the building and to exhaust it again. An electrical regulation will secure a uniform temperature at all parts of the house. The house will the outside over the steam coils and through all parts of the stage being connected through a "central." An electrical system of visible signals will be used, with buzzer and bell system.

From the switchboard which operates the lights, on throughout the entire equipment no standard apparatus was found of sufficient capacity or of available design to meet the requirements of the Hippodrome. For the stage switchboard a 5,000-ampere switch had to be designed to carry the current for the stage alone. No motors are fed by this switch. It is only for the lights. It is composed of fifteen blades of solid copper, each one-half inch thick by three and one-quarter inches wide. Two large spade handles are necessary for its operation. The switchboard is far too large to be operated manually, so that an electrical operation of the switches became necessary. Here, instead of a man throwing switches necessary for the change of scene, sometimes reaching seventy-five to eighty switches, for a dark change, the operator is provided with a duplicate set of switches throughout, so arranged that while an act is on the operator can close the switches which he will use for the next act. At the conclusion of the first act, pulling a single master switch will put out all lights in use, and throwing in another will light all lights which have been set for the succeeding act. This leaves the first group ready to set for the third act.

The "dimmers" used to secure a greater or smaller volume of illumination, to change from one color to another, or to secure a graduation in illumination required to denote passage of time from daylight to twilight, for the constantly changing hues at sunrise and sunset, and for all the other uses to which they are put, will be mounted tier upon tier high above the switchboard with their cables running to the operating board, where the lever controlling the "dimmer" is placed directly below its own switch. These levers are all mounted upon four shafts which are driven by separate motors in either direction at any required speed, the levers operable separately or by a twist of the handle, and interlocking with the gang shaft, moving in gangs. By this method lights may be raised or "dimmed" or some raised and some "dimmed" at the will of the operator.

All apparatus in the building is ultimately controlled from this board, and while nominally under the control of operators at different points of the stage, it can be shut off from the board, placing all apparatus under control of one man, who can from his board see every point on the stage. The Hippodrome stage will be illuminated by electric lights, using 7,200 thirty-two candle-power lamps and 15,000 miniature lamps. One hundred and fourteen "flood" or "spot" lights of twenty-five ampere capacity each have been ordered, while, by comparison, twenty-two is a large number for a big production in other houses.

From top to bottom and from end to end of the Hippodrome structure, electricity has been employed in manner and method new to theatrical practice. The chorus girls will heat their curling irons and their grease paints with electric heaters and the carpenters will have their electric glue pots. In the restaurant kitchen electrically operated machines will wash dishes, knives, forks and spoons. The lifts from kitchen to café are electric, and luminous electric numerals will call the carriages.

The music for the entire production has been composed by Emanuel Klein and Jean Schwartz. An orchestra of fifty and a chorus of four hundred voices will help to make the performance interesting.

On this page will be found portraits of Frederic W. Thompson and Elmer S. Dundy, the brains of the great undertaking; views of the exterior and interior of the building, a picture showing the method of training a ballet girl to ride bareback, and one showing the only elephant in the world that stands on his head.

Here are the most interesting facts about the Hippodrome, epitomized for busy readers:

Two illuminated globes 100 feet high and 10 feet in diameter, studded with 300 electric lights, on Sixth Avenue side.

Keystone, an elephant's head in terra cotta weighing 5,000 pounds.

Thirty-five regular and emergency exits. Absolutely fire proof.

Main entrance 25 feet wide, with two ticket windows.

Four steel trusses on roof, largest ever placed in a building in the United States, weigh 100,000 pounds each and are 115 feet long by 25 feet wide.

Four smaller trusses, each weighing 65,000 pounds—as large as any heretofore installed—are 110 feet long.

6,000,000 bricks used in the building.

15,000 tons of steel used to support roof and balcony.

Area covered by balconies larger than total area of any other New York theatre and equal in seating capacity to that of any two other New York theatres.

Two London hippodromes will fit easily on the stage.

Two entire theatres of accepted size could be placed in the interior of the Hippodrome with considerable room to spare.

Top gallery, seating 2,000 persons, larger than entire seating capacity of any other New York theatre.

Total seating capacity of Hippodrome, 5,200; Metropolitan Opera House, 3,400; Academy of Music, 3,000; Broadway Theatre, 1,800; New Amsterdam Theatre, 1,732.

Restaurant and cafe connect with promenade on the Sixth Avenue side.

25,000 standard electric lights illuminate the building.

7,000 lights most used in any other New York theatre.

1,000,000 feet of connecting wire used.

Sunburst in Hippodrome ceiling contains 5,000 electric lights.

Promenade is 16 feet wide and 200 feet long. There are two, and each is as great an area as the body of any other New York theatre.

Dimensions between walls, 200 feet; depth 50 feet, with "apron" of 60 feet; total depth, 110 feet. Height, 90 feet.

Stage virtually a huge elevator supported by mammoth plungers. Weight of stage and its fittings about 460,000 pounds. Plungers are operated by a pressure of 1,000 pounds to the square inch; they raise and lower the stage 10 feet, and stage settings may be changed while the stage is on a level with the floor underneath the arena.

Operating board for 25,000 electric lights, 10 x 5 8-10 feet in size, operated by one man thirty feet in the air at the left of stage.

110,000 feet of wire used in border light connection.

9,000 total stage lights.

100 dressing-rooms.

Six different scenes during performance.

Pieces of scenery in rotation would pave Broadway from Herald Square to Battery.

Twenty-five 60-foot cars, as many as a big circus requires, would be needed to transport the scenery.

Back drop curtain, 85 x 200 feet; in ordinary theatres, 24 x 35 feet.

Scenery painter's frame, 28 x 50 feet; must be loaded six times for one "ground-row" of Hippodrome scenery. One load enough for usual theatre.

Each scene a block long.

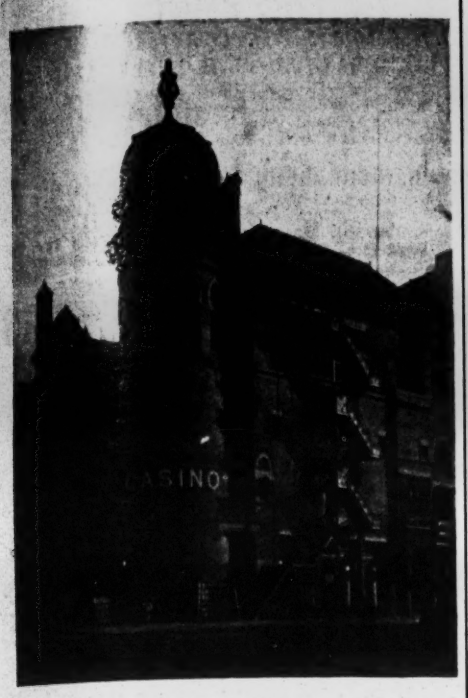
COMPANIES CLOSING.

Henry Miller, who is now on the road in Joseph Entangled, will close his season Feb. 18 and begin rehearsals of a new play to be given its première in Washington, after which it will be brought to New York.

Friquet will close its season Feb. 18.

Battle Scene on Stage and Performing Elephant.

NEW YORK CASINO BURNED.



The Casino Theatre, at Broadway and Thirty-ninth Street, this city, caught fire at noon on Saturday, and the interior was almost destroyed before the firemen could get the flames under control. The fire started in the ushers' room on the balcony, and was discovered by Harry Goldberg, chief usher. He tried to use a fire extinguisher, but it was ineffectual, and he ran out and gave the alarm. Four extra calls for fire patrols were sent in to keep back the immense crowd that gathered in Broadway and neighboring streets.

The fire gained great headway, as the pumps were frozen, and it was impossibly for the firemen to get the water tower to work. Thick, heavy black smoke was pouring from every window in the building for over half an hour before the streams began to quench the flames, which had spread to every part of the structure.

The attraction playing at the Casino was Lillian Russell in Lady Teazle. A number of changes had been made in the cast for the road tour, which was scheduled to begin on Feb. 20, and the new people were on the stage rehearsing when the alarm was given. They all had ample time to reach the street in safety, and as far as could be learned no one was injured. The magnificent costumes, worth many thousands of dollars, were saved, though they were slightly damaged by smoke. Miss Russell was at her home in Fifty-seventh street preparing to start for the theatre to appear at the matinee, when she was informed of the catastrophe over the telephone. She immediately hurried downtown to see the result of the conflagration.

The flames were extinguished by half-past one, just when the matinee crowds were beginning to assemble, and the fire caused a great deal of excitement.

The Casino has always been known as the home of comic opera and musical comedy. It was built for Rudolph Aronson on land leased from the Bixby Estate, and, under Aronson's management, was the scene of many brilliant successes, including Erminie, Nadjy, Nanon and many other popular operas. In 1895 Aronson and the Bixby Estate got into litigation and the house fell into the hands of Canary and Lederer, who enjoyed a run of prosperity with The Belle of New York, The Rounders and other pieces. After Canary and Lederer dissolved partnership Lederer managed the Casino alone for some time. After that Aronson regained possession of the house, but did not keep it long. The Sire Brothers were the next managers, and they turned it over to the Shubert Brothers, who are the present lessees.

Among the players who have won fame at the Casino are Francis Wilson, Marie Jansen, Lillian Russell, Edna May, Fay Templeton and many others.

THE SISTERS HERNE IN A HERNE PLAY.

An interesting series of events will be the production at the Manhattan Theatre at five special matinees of a four-act play of modern New York life, entitled Richter's Wife, preceded by a one-act play, Between the Acts, both by Julie Herne.

The first matinees will be given on Feb. 27 and 28, and others on March 1, 2 and 3. Julie Herne and her sister, Crystal Herne, will both play important roles in the longer play, while Miss Crystal will also appear in the one-act piece. Both plays will be staged under the personal direction of their mother, Mrs. James A. Herne, who has retired from the stage and will not play in either. John E. Kellerd has been engaged by Mrs. Herne for the leading roles.

MADEMOISELLE MARNI.

Amelia Bingham has made arrangements for the production on March 20 of a four-act drama of modern life, called Mademoiselle Marni. It is written by Charles Dumay, and is a story of Parisian life, and specialties will be introduced in the studio scenes. Among those already announced as under contract are Frederic De Belleville, Frazier Coulter, Frederick Tieden, Doré Davidson, and Louise Drew. Leo Ditrichstein is reading the principal comedy role, and may be engaged for the part.

GOSSIP OF THE TOWN.

Mr. and Mrs. Henry Dazien have sailed for Europe on the *Deutschland;* they will meet Mr. and Mrs. Al. Hayman, Mr. and Mrs. Maurice Grau, and others at Monte Carlo. After a visit there the party will start on a pleasure tour. Mr. and Mrs. Dazien will return to America in May.

Thomas Dunsworth, property man in the Madison Square, was standing on the stage a few minutes before the performance, Feb. 8, of Mrs. Temple's Telegram, when a scene shifter in the fly gallery dropped an open knife. It struck Dunsworth on the wrist, inflicting a deep gash. The wound was dressed by a physician.

Joseph Cawthorne will begin his starring tour next season in New York in a new musical play by J. J. McNally, to be called In Tammany Hall. The lyrics will be written by William Jerome, the music by Jean Schwartz.

At a meeting of the Association of Theatre Managers on Feb. 7 at the Hotel Astor, Thompson and Dundy, managers of the New York Hippodrome, joined the association, with the stipulation that they be not restricted by the rules of the organization regarding bill posting.

Mrs. Samuel Charles, who now claims to be the oldest actress on the American stage, is seriously ill in Danville, Ill., where she has been playing in Roselle Knott's Cousin Kate company. She was seen in New York with Andrew Mack in The Last of the Rohans, as Cauth, the old prophetess. Mrs. Charles has been on the stage fifty-two years, and until a month or so ago had never lost a night on account of illness. She will be taken to her home in Sedalia, Mo., as soon as she is able to travel.

The list of volunteers for the second annual dress rehearsal of the Green Room Club contained many names, including Signor Tivolli, "the Ventriloquist," with Raymond Hitchcock and a supporting company, consisting of members of the Green Room Club; George M. Cohan, George Fuller Golden, Elfie Fay, Richard Golding, Joe Coyne, R. C. Knowles, Raymond's Scotch Fusileers from Buster Brown, Fisher and Carroll, Ethel Levy, Ryan and Lewis, Frank Coffin, Nashville Students' Jubilee Singers, Gus Edwards, Madge Fox, George Beban, Aubrey Boucicault, Ward and Vokes, Junie McCree, Catherine Cooper and Jeanne Calducci, Major Doyle, Julian Rose, Stine and Evans, Bernard Dyllen, Louise M. Brehany, Sam Marion, Hassan Ben Ali and his troupe of Arabs, Elphye Snowden, T. D. Marks, Emma Carus, Ward and Vokes Octet, Theodore Babcock, Victor Morley, Will Archie, Phroso, Reno and Richards, the Troubadour Four, Ferguson and Mack, Jack Hazard, Charlie McCarthy, Sarah Louise Cogswell, Franz Ebert, and the Marvelous Liquid Air.

Rupert, the donkey of The Tenderfoot company, was scalded to death by escaping steam between Reading and Altoona, Feb. 8. A large amount of clothing belonging to members of the company was destroyed, as it was in the same car.

Harry English has been engaged to support Alice Treat Hunt in a sketch in vaudeville, and opened at Keith's Theatre, Cleveland, last night.

Tom Maguire, who was to join Eva Tanguay's company, replacing Arthur O'Keefe, who was taken sick, has returned to town, Mr. O'Keefe having fully recovered and resumed his part.

Henrik Ibsen's An Enemy of the People was presented in the Berkeley Lyceum Friday afternoon for the benefit of the New York Society of the Friends of Russian Freedom, of which the Rev. Minot J. Savage is President. A good sized audience seemed pleased with the painstaking work of the following players in the cast: Charles James, Astolaine Montgomery, Eda Bruna, Edith Otis, Francis Adler, Algeron Eden, Roy Dana Tracey, John de Persia, L. Milton Boyle, Frederick Watson, Ben S. Mears, and Devore Palmer. Edwin Markham recited two of his own poems. Mejuffrow Scheffer was heard in a Roumanian peasant song.

Announcements of the Progressive Stage Society are: Feb. 12, at 3 P.M., at the Hall of the League for Political Education, Grace Isabel Colbron will lecture on Arthur Schnitzler and his works. At the Berkeley Lyceum, Feb. 19, at 3 P.M., Flirtation, a drama in three acts, by Arthur Snitzler, will be presented.

Frank Worthing, who is playing one of the principal roles in Mrs. Temple's Telegram, will retire from the cast next week to begin rehearsals in support of Margaret Anglin in a new play.

The Education of Mr. Pipp company left for Utica Feb. 18 in care of Harry Selby Fulton. The first production was in the Majestic Theatre in Utica Feb. 12. A brief tour, including Rochester, Syracuse and Ithaca, will follow, and then it comes to the Liberty Theatre, Feb. 20.

Ellis Jeffreys sailed from England for America Feb 11 on the *Campania.* Herbert Sleath, her husband, and Edith Cartwright (daughter of Charles Cartwright), Lillian Wheeler, Ben Webster and Kate Phillips accompany her.

The cast of The Prince Consort includes Charles Butler, Charles Bowser, Wilfred North and Arthur Hoyt, Henry E. Dixey, and William H. Thompson. They have already begun rehearsals under the direction of Arnold Daly. The first performance will be at the New Amsterdam Theatre, March 6.

William T. Keogh, proprietor of the New Star Theatre and lessee of the Murray Hill Theatre, will produce a new play called The Gypsy Girl, with a sixteen-year-old star, opening at Camden, N. J. March 6. Dolly Kempner is the name of the heroine. She was first heard of in the title-role of The Child Wife. The new play is by Hal Reid, and is said to be strong in melodramatic sensations.

Samuel D. Merrill, leading man for the Eben Holden company, who has been confined in a hospital at Muscatine, Iowa, for the last seven weeks on account of a serious operation for appendicitis, is able to be out, and expects to be himself again a few weeks and able to look after preparations for his Spring tour in his own play, Hearts Aflame.

Frank Keenan last week played his last vaudeville engagement at Keith's prior to his debut as the actor-manager of the Berkeley Lyceum Theatre. Mr. Keenan has selected the one-act play, The System of Dr. Tarr, as part of the triple bill with which he will appear. It is a dramatization by Henry Tyrell and Arthur Hornblow of Edgar Allan Poe's story, "The System of Dr. Tarr and Professor Fether," a French version of which, produced last year at the Grand Guignol in Paris, created a sensation. The lunatics in an asylum overpower their keepers and then proceed to run things to suit themselves.

Considerable annoyance has been occasioned Anna Held and Weber and Ziegfeld by reiterated reports that the resignation of Miss Held and the consequent dissolution of partnership between Weber and Ziegfeld are due to unpleasant relations, in the main attributed to Miss Held's jealousy of Marie Dressler's success in Higgledy-Piggledy. They are strenuously denied by all concerned, and the parting was the subject of many expressions of mutual regret. Miss Held finds that she is not happily situated in the productions usual to modern music halls, and desires to return to the light musical plays wherein her artistic effects are more appreciated.

AMONG THE DRAMATISTS.

Charles Barnard read The County Fair for the Chelsea Sunshine Society, Feb. 9, at Mr. Henry's studio.

D. V. Arthur signed contracts Feb. 9 for a new musical comedy by Edwin Milton Royle and George V. Hobart, in which he will star Marie Cahill next season. Silvio Heine will write the music.

Harry B. Smith will completely rewrite the book of Papa's Wife, the musical comedy in which Anna Held starred some years ago, and which in its amended form is to be used as a vehicle for the continuation of her stellar career after her withdrawal from Weber's Music Hall Feb. 11. The piece will be known as Papa's Duchess, a change in title suggested by the proposed addition of the best features of The Little Duchess, another musical play recently used in the exploitation of Miss Held. Papa's Duchess will be produced in New York next March, and after an American season ending in May will be put on for a run at one of George Edwardes' London theatres.

George V. Hobart has been very ill at his home near Yonkers, N. Y. At a rehearsal of The Athletic Girl last week he caught a severe cold. For several days his condition was serious, but he is much better.

The Lady of Leeds, the new farcical romance by Robert Marshall, was produced at Wyndham's Theatre Feb. 9. It proved to be a travesty on Bulwer Lytton's Lady of Lyons. The first act is excellent, but the other two are regarded as rather weak, and the interest steadily declined. There was no call for the author. The piece was well played by Weedon Grossmith, Nancy Price, and a good company, and had a fair reception.

David Belasco has bought the dramatic rights to Robert Hichin's novel, "The Garden of Allah," and may write a play for Blanche Bates from it. The story tells of the adventures of an Englishwoman in Algiers.

Jack London is collaborating with Lee Bascom on a play having for its story a powerful theme, dealing with a subject new to the stage. While this is Jack London's initial essay at play-writing, Lee Bascom will be remembered as the author of A Bowery Girl, Three Men in a Flat, and other plays. Miss Bascom's A Japanese Bride, an original comedy in three acts, is to be produced at the Majestic Theatre, San Francisco, early in March. It will be an elaborate production, and is exciting much interest, as it is something new both in story and manner of treatment.

THE TOEDTEBERG COLLECTION.

PART III.

Prints, Drawings, Autographs, Playbills, Etc.

III.

2991. Signora Sestina, afterward Mrs. Stocqueler, appeared at Covent Garden 1783, afterward at the Haymarket and in Dublin. Mezzotint portrait, in plain dress. 4to, half length, in oval, engraved by J. Jones, after W. Lawranson. Cut down and inlaid. Fine impression. Very scarce. Bought by Mr. Sloog. $1.30.

3001. Shakespeare. Portraits, scenes, etc., in connection with the presentation of The Merchant of Venice at Daly's Theatre, New York, including an article on Miss Rehan's Portia as seen through Chinese eyes, portraits of Miss Rehan, etc. 4to and folio. (Nineteen pieces, as a lot.) Bought by Alfred Becks. $3.50.

3004. —— Engraved portrait and scenic representations illustrating King Lear, King Henry IV, Julius Caesar, and other of the historical plays. A number of proofs on India paper. Some scarce. Various sizes. (Thirty-two pieces, as a lot.) Bought by Mr. Ward. $2.50.

3005. —— Another lot, illustrating Richard III, Midsummer Night's Dream, Merry Wives of Windsor, etc. 8vo. and 4to. (Thirty-three pieces, as a lot.) Same buyer. $2.50.

3006. —— Another lot, illustrating Hamlet, Cymbeline, Macbeth, etc. 8vo and 12mo. (About forty pieces, as a lot.) Same buyer. $3.50.

3011. Jane Shirreff. Water color portrait as one of the witches in Macbeth. 8vo, half length; also lithograph portrait as Amilie. 4to, full length, on India paper. (Two.) Bought by Mr. Morris. $1.25.

3012. —— Colored lithograph as Amilie, kneeling at the cross (cut at corners); also as Amelie, by R. J. Lane; portrait in plain dress, by J. Thompson, after Wivell. 4to and folio. (Three.) Bought by J. O. Wright. $1.25.

3014. Edward Shuter. Famous English comedian. Mezzotint portrait, in oval, mask in hand, by P. Dawe. Brilliant original impression, neatly inlaid (margins cut close). 4to. Bought by Mr. Nicholls. $1.50.

3019. Sarah Siddons. Engraved portrait as Euphrasia, the Grecian Daughter. 4to, half length, oval, by T. Trotter, after T. Lawrence. Bath, 1783. Very rare. This and the following lot were some of the very earliest work of Sir Thomas Lawrence, both being painted when he was only thirteen years of age. Bought by Alfred Becks. $4.

3020. —— Mezzotint portrait as Zara in The Mourning Bride. Folio, half length, in oval, engraved by J. R. Smith, after Thomas Lawrence. Bath, 1783. (Lacks last line of inscription.) Extremely rare. Bought by Mr. Sloog. $8.50.

3022. —— Engraved portrait, in The Grecian Daughter. Folio, full length, engraved by J. Caldwell, after W. Hamilton. London, 1789. Bought by same buyer. $4.75.

3024. —— Engraved portraits of Mrs. Siddons and J. P. Kemble as Tancred and Sigismunda, by Caroline Watson, after Charles Shirreff. 4to, oval. 1785. Bought by J. O. Wright and Company. $4.25.

3028. Engraved portrait, in character. 8vo, half length, in oval, by Thomas Burke, after J. Bateman. London, 1795. Very rare. Bought on order. $1.50.

3029. —— Engraved portrait, in plain dress. 4to, half length, oval, by P. W. Tomkins, after Downman. 1797. Fine and rare. Bought by J. O. Wright and Company. $5.25.

3030. Engraved portrait, in plain dress. 4to, half length, by W. Nicholls, after Sir Thomas Lawrence. 1819. Fine and rare. Bought on order. $3.

3049. —— Engraved portraits, in plain dress and character, including the one from "The Thespian Magazine," drawn and engraved by Conde; as Lady Macbeth (published by J. Bailey); in plain dress, engraved by Ridley, after Leach, and the scarce caricature from The Attic-Miscellany. 12mo and 8vo. Good lot. (Ten.) Bought by J. O. Wright and Company. $1.60.

3065. William Smith, of the Theatre Royal, Drury Lane. "Gentleman Smith." Portrait, half length. 4to. Engraved in mezzotint by William Ward, after John Jackson. (Margins cut close.) London, 1819. Bought by J. O. Wright and Company. $2.10.

3068. Henrietta Sontag. Portrait, in oval, half length, standing, by Zobel, after Solome. Brilliant impression. London, 1850. Bought by Mr. Sloog. $1.75.

3070.— Various portraits, including a fine mezzotint as Donna Anna (cut into at corners); and others of special merit, including a colored one. 4to and folio. (As five pieces.) Bought by Alfred Becks. $0.55.

3085. S. P. Stickney. Early circus performer. Lithograph portrait of Mr. Stickney and his daughter Rosaline riding two bareback horses in the ring of the New Orleans Circus. Folio, drawn by Canova; lithograph by P. Snell. New Orleans, n. d. Very rare. Bought by Mr. Forrest. $1.05.

Nos. 3088 to 3121 were miscellaneous engravings by Thomas Stothard.

3131. Richard Suett. English comedian. Mezzotint portrait, half length, seated, roll in hand. Fine proof before all letters, with margins. 4to. Rare. Bought by Mr. Sloog. $5.75.

3142. Marie Taglioni. Colored lithograph portraits of Marie Taglioni and Signor Guerra in L'Ombre; colored lithograph portrait of the same as La Bayadere; lithograph portraits of Mesdames Desargus and Amalie Taglioni dans le pas de deux polonais. Folio. (Three.) Bought by Alfred Becks. $0.65.

3159. Mary Taylor. Favorite at Mitchell's Olympic Theatre. Colored portrait, in plain dress. 12mo, bust, unsigned. Bought on order. $5.50.

3160. —— Water color drawing, scene from A Glance at New York, with Frank Chanfrau as Mose and Mary Taylor as Lize, seated at table in a restaurant. 4to. Fine. The best portrait of this favorite actress of Mitchell's Olympic Theatre. Bought on order. $17.

3167. Ellen Terry. Original photograph, with accompanying autograph. 1884. 4to. Inlaid. Bought by Mr. Forrest. $1.80.

3168. —— Various portraits, in plain dress and character, including a few finely colored photogravures and an etching. 4to and folio. (Fifteen.) Bought by same buyer. $0.20.

3169. —— Woodcut illustrations of Ellen Terry in various characters, with many of Henry Irving. 8vo and 4to. (Sixty-five pieces, as a lot.) Bought by same buyer. $1.80.

3171. Theatres. Views of American theatres, including the Chestnut Street Theatre, 1823 (reissue); Newport Theatre; Walnut Street Theatre, Philadelphia (India paper proof); photograph of the Old Arch Street Theatre, Philadelphia; Federal Street Theatre, Boston (reproduction), etc. 8vo and 4to. (Eight.) Bought by J. O. Wright and Company. $0.18.

3172. —— Views of Broadway Theatre; Park Theatre, Brooklyn; McKee Rankin's Third Avenue Theatre; The Theatres of New York (three groups); Theatre Comique and its destruction by fire; Surrey and Sans Pareil Theatres of London (fine). 4to and folio. (As nine pieces.) Bought by Mr. Good. $0.18.

3174. —— Views of American theatres, mainly woodcuts, and embracing those in leading American cities. A great variety and a most interesting collection. Various sizes. (About ninety pieces, as a lot.) Bought on order. $1.80.

3175. —— Views of New York city theatres, mainly woodcuts. Interesting lot. Various sizes. (110 pieces, as a lot.) Bought on order. $2.50.

3181. Theatrical Portrait Reproductions. Mary Provost, John Povey, Michael Rapetti, Mrs. George Skerrett (two), Edward Ranger, Marietta Ravel, Signor Pozzolini, Augusta Maywood, John Kemble Mason, etc. 4to. Of strictly limited issue. (Thirteen.) Bought by Alfred Becks. $0.13.

3182. —— Reproductions of rare portraits, including E. L. Tilton (two), James Thorne as Figaro, Mr. and Mrs. E. N. Thayer, Mrs. Vernon, C. R. Thorne, Sr., and Mrs. Thorne, Charlotte Thompson, etc. 4to. All of very limited issue. (Ten.) Bought by Mr. Forrest. $0.30.

3183. —— J. Winans as Joe, Mary Shaw, Edmund Simpson as Hassarac, Joshua Silsbee (two), Lina Windel. 4to. All of very limited issue. (Six.) Bought by Alfred Becks. $0.14.

3184. —— Charles Kemble Mason, Lizzie Weston-Davenport-Mathews, Ada Webb, Emma Webb, James J. Prior, Dan Setchell, Harry Seymour, Kate Saxon, Joseph Proctor, etc. 4to. Of strictly limited issue. (Fifteen.) Bought by same buyer. $0.15.

3187. Theatrical Portraits. Scene from Miss in Her Teens, as acted at Covent Garden Theatre, the characters being assumed by Mr. Garrick, Mr. Woodward, Mrs. Pritchard, and Mrs. Kinnersley. Drawn and engraved by C. Mosley. Oblong 4to. Very rare. London, 1747. Bought by J. O. Wright and Company. $1.60.

3191. —— William Smith in the characters of Oroonoko; Alexander, Duke of Norfolk; King Henry, and Phoenus. All colored by hand. 16mo, full length. 1778-81. (Five.) Bought on order. $0.30.

3192. —— Mrs. George Skerrett (water color drawing), James E. Murdock, William Terriss as Romeo, Alexander Pickering (India ink drawing as Aaron, by August Toedteberg), View of Olympic Theatre, New York (tinted photograph), and others. 4to. (Six.) Bought by Alfred Becks. $0.40.

3193. —— Mlle. Noblet, in dancing costume (finely colored); Mrs. Pope as Zara, Talma as Nero, Mrs. Eliza Placide Mann (photograph colored by hand), J. E. Nagle (photograph), Alexander Pickering (early American actor), finely colored (by hand) portrait as Aaron. 4to. Choice lot. (Six.) Bought by same buyer. $0.35.

3194. —— Mr. Wallack as Rolla, Henry Placide as the King of Clubs (colored), Talma, Joseph Woods as Ivanhoe and Sultan (both colored), Mrs. Pope as Elwina (colored), etc. 4to. (Seven.) Bought by same buyer. $0.50.

3195. —— James J. Prior (water color drawing), Mrs. McKee Rankin (photograph, colored by hand), Madame Ronzi Vestris, Mr. Tokely as Dick Hatterick (colored), and others, including Miss Tidswell and others in The Citizen (reproduction). 4to. (Eight.) Bought on order. $0.30.

3196. —— Ida Vernon (photograph, colored by hand); James W. Wallack as Dick Dashall (reproduction); Dora Gordon Steele; B. C. Porter (photograph, colored by hand); Henry Wallack (reproduction); Emma Stanley (reproduction), and others. 4to. (Eight.) Bought by Alfred Becks. $0.25.

3198. —— Mr. Tokey as Peter Pastoral, by I. R. Cruikshank (colored), from "British Stage"; Mrs. Eliza Placide Mann (reproduction); Madame Simon as Viletta (colored); Emily Soldene (photograph, colored by hand); Mrs. Sloman as Belvidera, restrike; O. Smith as Orson, etc. 8vo. (Nine.) Bought by same buyer. $0.18.

3201. —— Harry A. Perry (fine photograph from life); Perham's minstrel troupe, with interior view of the Opera House, 663 Broadway; Frau Leutner as Ophelia; Madame Patey; Tony Pastor; Adelaide Phillips (several—1 colored), and others. 4to and fol. (Eleven pieces, as a lot.) Bought by same buyer. $1.50.

3218. —— Miss Walstein (published in Ireland, scarce); Mrs. Weston; Genevieve Ward (photograph); Matilda Phillips (Mrs. J. H. Stoddart, photograph); Thomas Morton (from The Cabinet); Mrs. Mattocks; Mr. Mathews (as Goldfinch); Robert Merry, etc. Steel and copper engravings, etc. 12mo and 8vo. (Twenty.) Bought on order. $0.21.

3221. —— Miss Wewitzel (English actress, India ink drawing); William Mitchell in various characters; C. J. Mathews; Madame Marzetti (India ink drawing); Mr. Eller as Harlequin (colored); Mlles. Morlacchi and Baretta (in ballet costume); Miss Vincent as Prince Theodore (colored); M. Victoire (sang in N. Y.); Martha Ray (reproduction), etc. 4to. (Twenty.) Bought by Gottschalk. $0.10.

3222. —— John H. Oxley (water color); Mrs. J. Parry as Chilpa (colored); Clara Webster as Nancy (in colored ballet costume); E. C. Wemyss; View of Olympic Theatre (two); William Mitchell; J. K. Mortimer (two photographs), etc. Steel and copper engravings, etc. 4to. (Twenty.) Bought by Alfred Becks. $0.12.

3265. —— Yankee Silsbee. Mr. Sinclair as Apollo (colored); Edmund Simpson (one colored, another on India paper); Mrs. Sherwood (circus performer); Victor Capoul, and others. 4to and folio. (Twenty-five pieces, as a lot.) Bought by E. G., $2.

3267. —— Charlotte Thompson (fine lithograph); Madame Nordica; Theodore Thomas, Mlle. Theo; Group of Managers of N. Y. Theatres; Edward and Marion Terry; Fay Templeton, etc. With scenes from plays and other illustrations. Various sizes. (Twenty-five pieces, as a lot.) Bought by Mr. Hyde. $1.80.

3269. —— Emma Taylor (of Mitchell's Olympic Theatre, folio photograph); Sophie Muller; Marie Tempest (finely colored, two); Robert Taber (colored); Signor Tamagno; Mlle. Nau; Annie Myers, and others. 4to and folio. (Twenty-five pieces, as a lot.) Bought by E. G., $1.60.

3271. —— Charles Thiron; William T. Carleton; Campbell's minstrel troupe; Sher Campbell; Campanari; Nadeida Bogdanoff; Ambrose Thomas, and others, including some character scenes. 4to and smaller. (Twenty-seven pieces, as a lot.) Bought by same buyer. $1.30.

3278. —— Mrs. Stirling (various—some scarce); Signora Storace; Senorita Steffanone (appeared in New York); Mrs. Stewart (from Hibernian Magazine); Mr. Stebbing as Jerry Sneak (rare); two colored photographs of Sara Stevens (Heenan); John Stetson, the Boston manager; Signor Steffani (reproduction), and others. Good lot. (Thirty pieces, as a lot.) Bought by Mr. Forrest. $1.40.

3293. Tiberini. Operatic singer, appeared on New York stage. Photograph, touched up. 4to, full length, with accompanying autograph. Bought by Mr. Hyde. $1.20.

3296. Ellen Tree. Engraved portrait, 8vo, full length, seated at table. Drawn (and engraved?) by D. C. Johnston. Very rare. Bought on order. $1.25.

3306. Julia Turnbull. Celebrated American danseuse. Colored portraits, in dancing costume, and as the Naiad Queen. (Colored by hand.) 4to and folio. (Two.) Bought by Alfred Becks. $1.30.

3309. William Twaits. Early American actor. Lithograph portrait as Sir Adam Contest, by J. R. Smith. 12mo, full length (stained on corners), inlaid. Extremely rare. Bought on order. $1.50.

3318. Alexander Vattemere. Known to the stage (New York, 1840) as Mons. Alexander. Noted ventriloquist. Mezzotint portrait. 4to, half length, proof before letters. Rare. Bought by J. O. Wright and Company. $1.20.

3321. Vauxhall Gardens. Colored view of the garden, engraved by J. Black, after Rowlandson and Pugin. (From Microcosm of London.) 4to. Scarce. Bought by Gottschalk. $2.50.

ALFRED BECKS.

(To be continued.)

OBITUARY.

John Plant, for many years stage doorkeeper of the Academy of Music, in Washington, D. C., died of pneumonia Feb. 7, after two days' illness. The interment was at Mount Olivet Cemetery. The Academy of Music Orchestra rendered sacred music at the residence and at the grave. Mr. Plant in the early eighties was associated with the National Theatre and Ford's Opera House (now the Empire Theatre) as assistant treasurer, and had many friends of long standing. The floral tributes were many, one of the most conspicuous being sent from New York by George W. Denkam, a life-long friend.

Little Pauline, only child of Prof. Horace Murphy, who is the musical director of the Melville Dramatic company, also band master of the C. W. Parker Amusement company, died on Jan. 31, 1905. Though only nineteen months old, she was the pet of the company, who all grieve with the stricken parents.

Mr. and Mrs. James P. Lee, who have been touring with their skit, My Uncle the Rajah, have had the sad misfortune to lose their infant daughter Blanche, who died in Boston, Mass., on Jan. 26.

Died.

LEE.—Blanche Lee, infant daughter of Mr. and Mrs. James P. Lee, in Boston, Mass., on Jan. 26, aged 1 month and 22 days.

MURPHY.—Pauline Murphy, daughter of Prof. Horace Murphy, on Jan. 31, aged 19 months.

PLANT.—At Washington, D. C., on Feb. 7, John Plant.

VAUDEVILLE IN BROOKLYN.

Herbert Kelcey and Effie Shannon were the big feature of the bill at the Orpheum last week. They presented Journeys' End in Lovers' Meeting, a dainty little sketch by John Oliver Hobbes and George Moon. It is a very dramatic offering and interest failed to lag a moment during its action. Mr. Kelcey was the exceptional polished gentleman that we have so often seen on Broadway, and carried his character through with a quiet, effective dignity that was delightful. Miss Shannon essayed a role compelling her to be on the stage every second and on whose shoulders the balance of the effective work fell. It is needless to say that she enacted her role with a charming daintiness that was a delight to all. The story of the sketch will be reviewed next week at the Circle. Although Mrs. Morton, of the Four Mortons, was ill, Sam, Clara and Paul carried off the honors in a most pleasing manner. They are one combination always sure of being the laughing hit of every bill they are on. Sam never seems to grow older, Clara adds to her charm at each new appearance, and Paul is fast becoming a rival of George Cohan in eccentric dancing that will make that popular comedian look to his laurels. Jules and Ella Garrison made their debut at this house in their latest effort, An Ancient Roman, and scored a big success. The travesty is one of the best seen in vaudeville. The lines are witty, the comedy capital. Mr. Garrison as Marcus Antonius presented a splendid appearance, and especially at his entrance were the murmurs of admiration audible. His recitation is one of intense interest and exceptionally well delivered. Mrs. Garrison as Cleopatra and the Cook Tourist was majestically dignified and queenly as the former and real Yankeefied as the latter. The costumes and scenery were a delight to the eye, especially in the prospective view within the Pyramid. The "troupe" were highly successful in winning laughs. Taken as a whole it should be one of next season's big successes if it improves as all acts of that calibre do, with constant playing. George W. Day scored heavily in song and wit, the latter mostly at the expense of the medical profession. His material this year is exceptionally bright and laid along a most happy vein. Sallie Stembler displayed a splendid voice to great advantage. The Italian Trio in high-class and character songs scored heavily. Others were Burke's musical dogs, Mlle. Amoros and Mlle. Charlotte, and Tony Wilson and Heloise. This week Albert Chevalier, Henry Lee, T. W. Eckert, and Emma Berg. A Night in Venice, Allen's monkey, Howard and [illegible] and Bailey, and Three Yoscarys, Peter F. Bailey and his Lulu Girls scored a big [illegible] The Police Inspector, and received [illegible] Carlin and Otto contributed the [illegible] show in their clever "Dutch [illegible] ers created a sensation [illegible] Charles E. Colby and Alli[illegible] ventriloquial act, Gorman and [illegible] won a happy encore to [illegible] I'm Waiting." Smith [illegible] Sinon and Paris, Ramo [illegible] Madcaps completed [illegible] Hilliard in As[illegible] Hutchings and Edwards, Dolan [illegible] and Herbert, Knox Welch [illegible] Brown, Sullivan, Pasquelena [illegible]

WILLIAMS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western): Newport, Ark., Feb. 14, Batesville 15, Jonesboro 16, Osceola 17, Caruthersville 18.
A BUNCH OF KEYS (Gus Bonner, mgr.): McKeesport, Pa., Feb. 14, Monessen 15, Connellsville 16, Morgantown, W. Va., 17, Uniontown, Pa., 18, Grafton, W. Va., 21, Clarksburg 22, Greensburg, Pa., 23, Indiana 24.
A CHICAGO TRAMP (W. C. De Bough, mgr.): Texarkana, Tex., Feb. 14, Shreveport, La., 15, Marshall, Tex., 16, Long View 18.
A COUNTRY KID (H. B. Whitaker, mgr.): Earlington, Ky., Feb. 16, Henderson 17, Owensboro 18.
A DESPERATE CHANCE: Philadelphia, Pa., Feb. 13-18.
A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Humbolt, Kan., Feb. 14, Erie 15, Reading 20-22.
A FIGHT FOR LOVE: Marion, Ind., Feb. 14, Elwood 15, Lafayette 16, Terre Haute 17, 18, St. Louis, Mo., 19-25.
A FRIEND OF THE FAMILY: Atlanta, Ga., Feb. 13, 14, Birmingham, Ala., 15, Columbus, Ga., 16, Meridian, Miss., 17, Selma, Ala., 18.
A FUNNY SIDE OF LIFE: Cadillac, Mich., Feb. 22.
A GIRL OF THE STREETS: Holyoke, Mass., Feb. 13-15.
A HIDDEN CRIME: Warsaw, Mich., Feb. 12-15.
A HOT OLD TIME (Gus Hill's): Pittsburgh, Pa., Feb. 13-18.
A LITTLE OUTCAST (Geo. E. Gill's): Camden, N. J., Feb. 13-15, Philadelphia, Pa., 20-25.
A LITTLE OUTCAST (R. A. Hanks, mgr.): Shelbyville, Ky., Feb. 14, Lawrenceburg 15, Bardstown 16, Bowling Green 18.
A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Brooklyn, N. Y., Feb. 13-18.
A QUAKER TRAGEDY: Montreal, Can., Feb. 20-25.
A RABBIT'S FOOT: Jacksonville, Fla., Jan. 30-March 27.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Columbus, O., Feb. 13-15, Hamilton 16, Lexington, Ky., 17, Frankfort 18, Louisville 19-25.
A ROMANCE OF COON HOLLOW (Chas. W. Benner, mgr.): Greenville, Ill., Feb. 16, Litchfield 17, Carlinville 18.
A ROYAL SLAVE (Southern; Gordon and Bennett, props.; D. G. Hartman, mgr.): Mechanicsville, N. Y., Feb. 16, Saratoga 17, Cohoes 18.
A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Fred Miller, mgr.): Boonville, Mo., Feb. 14, Kirkville 17, Moberly 18, Brunswick 20.
A RUINED LIFE: New Lexington, O., Feb. 16, Shawnee 17.
A RUNAWAY MATCH: Reinbeck, Ia., Feb. 14, Grundy Center 15, Traer 16, Grinnell 17, Newton 18.
A STRUGGLE FOR GOLD (J. Martino, mgr.): Pottstown, Pa., Feb. 14, Lancaster 15, York 16, Carlisle 17, Lewiston 18, Altoona 22, Johnstown 23.
A WAYWARD SON: Syracuse, N. Y., Feb. 13-15, Rochester 16-18.
A WORKING GIRL'S WRONGS: Brooklyn, N. Y., Feb. 13-18.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Ashland, Ky., Feb. 14, Gallipolis, O., 15, Powcroy 16, Athens 17, St. Marys, W. Va., 18.
ADAMS, MAUDE: New York city Dec. 26—indefinite.
AFTER MIDNIGHT: Chicago, Ill., Feb. 6-18.
ALLEN, VIOLA: Boston, Mass., Feb. 13-25.
ALONE IN THE WORLD (Mittenthal Brothers, mgrs.): Baltimore, Md., Feb. 13-18.
ARIZONA (Main; Wilson S. Rose, mgr.): Paris, Tenn., Feb. 14, Jackson 15, Union City 16, Dyersburg 17, Fulton, Ky., 18, Madison, Ind., 20, Bedford 21, Terre Haute 23, Lafayette 24, Logansport 25.
ARIZONA (No. 1; Melville B. Raymond, prop.): Chanute, Kan., 14, Iola 15, Ft. Scott 16, Nevada, Mo., 17, Pittsburg, Kan., 18, Joplin, Mo., 19, Springfield 20, Ft. Smith, Ark., 21, Little Rock 22, Hot Springs 23, Texarkana 24, Shreveport 25, Alexandria 26.
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Peru, Ind., Feb. 14, Xenia, O., 15, Columbus 16-18, Cincinnati 19-25.
AT THE RACES: Henderson, N. C., Feb. 14, Washington 15, Kingston 16, New Bern 17, Fayetteville 18.
BARRYMORE, ETHEL: Bangor, Me., Feb. 14, Portland 15, Salem, Mass., 16, Newport, R. I., 17, Worcester, Mass., 18.
BATES, BLANCHE: Eau Claire, Wis., Feb. 16.
BELLEW, KRYLE: Toledo, O., Feb. 14, Columbus 15, Dayton 16, Indianapolis, Ind., 17, 18.
BEN HUR: Chicago, Ill., Feb. 6-March 18.
BERESFORD, HARRY (J. J. Coleman, mgr.): San Francisco, Cal., Feb. 12-18, Oakland 19, San Jose 20, Santa Cruz 21, Salinas 22, Santa Barbara 24, Ventura 25.
BINDLEY, FLORENCE: Chicago, Ill., Feb. 12-18.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Grand Rapids, Mich., Feb. 12-15, Toledo, O., 16-18.
BONELLI, WILLIAM: Denver, Col., Feb. 12-18.
BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Atlanta, Ga., Feb. 20-25.
BURNETTE, CHARLOTTE: Hannibal, Mo., Feb. 14, Louisiana 15, Bowling Green 16, Mexico 17, Fulton 18.
BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 23—indefinite.
BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Van Wert, O., Feb. 14, Marion 15, Springfield 16, Hamilton 17, Middletown 18, Portland, Ind., 20, Anderson 21, Muncie 22, Marion 23, Wabash 24.
BUSY IZZY: Philadelphia, Pa., Feb. 13-18.
CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.
CHECKERS: Brooklyn, N. Y., Feb. 13-18.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Chicago, Ill., Feb. 12-18, Cincinnati, O., 19-25.
CLARKE, HARRY CORSON: Salt Lake, U., Feb. 9-April 1.
COLLIER, WILLIAM: Stockton, Cal., Feb. 14, Los Angeles 16-18, Oakland 20, 21, Sacramento 22.
COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): Chicago, Ill., Feb. 12-18, Ottawa 20, Freeport 21, Rockford 22, Beloit, Wis., 23.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): New York city Feb. 13-18.
CONQUEST, IDA: New York city Jan. 16—indefinite.
CRANE, WILLIAM H.: St. Louis, Mo., Feb. 13-18.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city—indefinite.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Kansas City, Mo., Feb. 12-18, Topeka, Kan., 19, St. Joseph, Mo., 20, 21, Leavenworth, Kan., 22, Moberly, Mo., 23, Hannibal 24, Quincy, Ill., 25.
DARKEST RUSSIA: Cincinnati, O., Feb. 12-18.
DAVID HARUM (No. 1; Julius Cahn, mgr.): St. Louis, Mo., Feb. 12-18.
DAVID HARUM (No. 2; Julius Cahn, mgr.): Henderson, Ky., Feb. 14, Vincennes, Ind., 15, Terre Haute 16, Danville, Ill., 17, Springfield 18.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): De Kalb, Mo., Feb. 14, Beloit, Wis., 15, Baraboo 17, Portage 18, Watertown 20, Manitowoc 22.
DICKSON, CHARLES (John M. Hickey, mgr.): Orlando, Fla., Feb. 14, Savannah, Ga., 15, Augusta 16, Sumter, S. C., 17, Columbia 18.
DOWN BY THE SEA (Phil Hunt, mgr.): Warsaw, N. Y., Feb. 14, Du Bois, Pa., 15, Erie 16-18, Corry 21, Ashtabula, O., 22, Akron 23-25.
D'ORSAY, LAWRANCE: San Francisco, Cal., Feb. 13-25.
DREW, JOHN: Brooklyn, N. Y., Feb. 13-18.
DRIVEN FROM HOME (Mittenthal Brothers, mgrs.): Baltimore, Md., Feb. 13-18.
DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Greenville, S. C., Feb. 14, Spartensburg 15, Charlotte, N. C., 16, Concord 17, Salesbury 18, Greensboro 20, Winston-Salem 21, Durham 22, Raleigh 23, Suffolk, Va., 24, Newport News 25.
DR. JEKYLL AND MR. HYDE: Seattle, Wash., Feb. 12-18.
EBEN HOLDEN: Cumberland, Pa., Feb. 15, Harrisburg 16, Sunsbury 17, Wilkes-Barre 18, Scranton 20, Norwich, N. Y., 21, Cortland 22, Penn Yan 23, Corning 24, Hornellsville 25.
EDESON, ROBERT: New York city Jan. 30—indefinite.
EIGHT BELLS: Battle Creek, Mich., Feb. 15.
ELLIOTT, MAXINE: Louisville, Ky., Feb. 13-15, Indianapolis, Ind., 16, Dayton, O., 17, Columbus 18.
ESCAPED FROM THE HAREM (Harry Earl, mgr.): Boston, Mass., Feb. 13-18.
ESCAPED FROM SING SING (Jas. H. Parker, mgr.): Toledo, O., Feb. 16-18, Saginaw, Mich., 19-22.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Providence, R. I., Feb. 13-18, New York city 20-25.
FAUST (Porter J. White's): Hopkinsville, Ky., Feb. 14, Clarksville, Tenn., 15, Bowling Green, Ky., 16, Frankfort 17, Paris 18.
FAVERSHAM, WILLIAM: Boston, Mass., Feb. 6-18.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.
FOR FAIR VIRGINIA (R. E. Irwin, mgr.): Phillipsburg, Pa., Feb. 14, Tyrone 15, Clearfield 16, Butler 17, Leechburg 18, Vandergrift 20.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., Feb. 13-18, New York city 20-25.
FOR HER SAKE (Pilgrim and Elliott, mgrs.): Tulsa, I. T., Feb. 14, Clarence 15, Coffeyville, Kan., 16, Independence 17, Parsons 18, West Mineral 19, Ft. Scott 20, Erie 21, Chanute 22, Iola 23, Cherryvale 24, Pittsburg 25, Joplin, Mo., 26.
FOR HIS BROTHER'S CRIME: Newark, N. J., Feb. 13-18.
FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): St. Louis, Mo., Feb. 12-18, Milwaukee, Wis., 19.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Fremont, Neb., Feb. 14, Norfolk 15, Yankton, S. D., 17, Sioux Falls 18, Sioux City, Ia., 19, Des Moines 20-22.
FRIQUET: New York city Jan. 30—indefinite.
FROM RAGS TO RICHES (Max H. Meyers, mgr.): Toronto, Can., Feb. 13-18.
GALLAND, BERTHA: Hamilton, O., Feb. 14.
GEORGE, GRACE (Wm. A. Brady, mgr.): Williamsport, Pa., Feb. 14, Binghamton, N. Y., 15, Shamokin, Pa., 16, Mahanoy City 17, Pottsville 18, Boston, Mass., 20-25.
GERMAN LILLIPUTIANS: Ureka, Kan., Feb. 14, Eldorado 15, Winfield 17, Wichita 18, Wellington 20, Arkansas City 21, Blackwell, Okla., 22, Ponca 23, Newkirk 24, Guthrie 25.
GHOSTS: David City, Neb., Feb. 17, Seward 18, Shelby 20, Wahoo 21, Columbus 22, St. Paul 23, Central 24.
GILLETTE, WILLIAM: Wheeling, W. Va., Feb. 14, Washington, D. C., 15-18.
GILMORE, BARNEY (Harry Montgomery, mgr.): Louisville, Ky., Feb. 12-18.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): New York city Feb. 13-18.
GRANTLEY, HELEN (Jas. B. Delcher, mgr.): Kansas City, Mo., Feb. 12-15, Nebraska City 16, Omaha, Neb., 17, 18, Sioux City, Ia., 20, Sioux Falls, S. D., 21, Yankton 22.
GRAPEWIN, CHARLES: Montreal, Can., Feb. 13-18.
GRIFFITH, JOHN (John N. Hickey, mgr.): Palestine, Tex., Feb. 14, Longview 15, Marshall 16, Monroe, La., 17, Ruston 18, Shreveport 19, Texarkana, Ark., 20, Prescott 21, Hot Springs 22, Little Rock 23, Pine Bluff 24, Newport 25.
HACKETT, JAMES K.: Chicago, Ill., Feb. 13-25.
HALL, GEORGE F. (W. J. Fielding, mgr.): Mannington, W. Va., Feb. 14, Cameron 15, Wheeling 16-18, Akron, O., 20-22, Wadsworth 23, Greenville, Pa., 24, Sharon 25.
HALL, HOWARD: Pittsburgh, Pa., Feb. 13-18.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Spokane, Wash., Feb. 14, 15, Pendleton, Ore., 16, Portland 17, 18, Olympic, Wash., 20, Tacoma 21, Seattle 22, 23.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Fort Wayne, Ind., Feb. 14, Joliet, Ill., 15, Galesburg 16, Canton 17, Peoria 18, Springfield 19, Jacksonville 20, Lincoln 21, Bloomington 22, Champaign 23, Danville 24, Decatur 27, Pana 28.
HAWTREY, CHARLES: Chicago, Ill., Feb. 6-18.
HEARTS ADRIFT: Holyoke, Mass., Feb. 13-15, Springfield 16-18, Boston 20-25.
HENDRICKS, BEN (Wm. Gray, mgr.): Visalia, Cal., Feb. 15, Stanford 16, Fresno 17, Modesto 18, San Jose 19.
HER FIRST FALSE STEP: Scranton, Pa., Feb. 13-15, Wilkes-Barre 16-18, Baltimore, Md., 20-25.
HER ONLY SIN (Frank T. Wallace, mgr.): Dayton, O., Feb. 14, Piqua 15, Bellefontaine 16, Urbana 17, Springfield 18, Marysville 20, Kenton 21, Lima 22, Findlay 23, Marion 24, Mansfield 25, Mt. Vernon 27.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Philadelphia, Pa., Feb. 13-18.
HOLLAND, MILDRED: Oskaloosa, Ia., Feb. 14, Ottumwa 15, Keokuk 16, Burlington 17, Davenport 18.
HOOLIGAN'S TROUBLES (Arthur J. Aylesworth, mgr.): Pipestone, Minn., Feb. 14, Lake Preston, S. D., 15, Hudson 16.
HOPPER, EDNA WALLACE: Seattle, Wash., Sept. 13-15.
HOW HE WON HER (R. M. Feltus, mgr.): Worcester, Mass., Feb. 13-18.
HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Springfield, Mass., Feb. 13-15, New Britain, Conn., 16, Hartford 17, 18.
HUMAN HEARTS (Southern; Jay Simmons, mgr.): Zanesville, O., Feb. 14, Massillon 15, Barberton 16, Salem 17, Niles 18.
IN OLD KENTUCKY: Baltimore, Md., Feb. 13-18.
IN THE FAR EAST: St. Charles, Mich., Feb. 14, Bay City 15, 16.
IN THE SHADOW OF NIGHT: Long Branch, N. J., Feb. 13-15.
IRIS: Paris, Tex., Feb. 14, Greenville 15, Gainesville 16, Oklahoma City, Okla., 17.
IRWIN, MAY (Edward R. Salter, mgr.): Chicago, Ill., Feb. 6-18, New York city 27-April 1.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Reading, Pa., Feb. 13-15, Harrisburg 16-18, Camden, N. J., 20-22, Wilmington, Del., 23-25.
JEFFERSON, JOSEPH, JR., AND WILLIAM JEFFERSON: Oakland, Cal., Feb. 13, 14, Santa Cruz 15, San Jose 16, Stockton 17, Sacramento 18, Ogden, U., 20, Park City 21.
JEFFERSON, THOMAS: Pt. Gibson, Miss., Feb. 14, Vicksburg 15, Meridian 16, Selma, Ala., 17, Montgomery 18, Bainbridge, Ga., 20, Thomasville 21, Albany 22, Americus 23, Columbus 24, Anniston, Ala., 25.
JERRY FROM KERRY: Roseville, O., Feb. 14, Somerset 15, Shawnee 16, New Straitsville 17, Logan 18.
KENDALL, EZRA: Washington, D. C., Feb. 13-18.
KNOTT, ROSELLE: Webb City, Mo., Feb. 14, Springfield 15, De Soto 16, Paducah, Ky., 17, Cairo, Ill., 18.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Pottsville, Pa., Feb. 14, York 15, Lancaster 16, Pottstown 17, Allentown 18.
LOFTUS, CECILIA: Buffalo, N. Y., Feb. 13-15, Syracuse 16, Rochester 17, 18.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): Scranton, Pa., Feb. 13-15, Wilkes-Barre 16-18, Hoboken, N. J., 19-22, Trenton 23-25.
MACK, ANDREW: Chicago, Ill., Feb. 5-18.
MAMA'S PAPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Feb. 6—indefinite.
MANN, LOUIS: Pittsfield, Mass., Feb. 14, North Adams 15, Brattleboro, Vt., 16, Bellows Falls 17, Barre 18.
MANSFIELD, RICHARD: Evansville, Ind., Feb. 14, Nashville, Tenn., 15, Birmingham, Ala., 16, Atlanta, Ga., 17, Mobile, Ala., 18.
MASON AND MASON: La Crosse, Wis., Feb. 14, Madison 15, Janesville 16, Racine 18, Milwaukee 19-25.
MAUD MULLER (L. D. Blondell, mgr.): Newbern, N. C., Feb. 14, Kingston 15, Goldsboro 16, Wilson 17, Durham 18, Marion, S. C., 20.
MAYO, ENID: Mahanoy City, Pa., Feb. 14, Bangor 15, Phoenixville 16, Ashland 17, Shamokin 18.
MELVILLE, ROSE (J. R. Sterling, mgr.): Kansas City, Mo., Feb. 12-18, St. Louis 19-25.
MILLER, HENRY: Holyoke, Mass., Feb. 16, Troy, N. Y., 20, Utica 21, Binghamton 22, Wilkes-Barre, Pa., 23, Scranton 24, Pittsburg 25.
M'LISS: Shamokin, Pa., Feb. 14, Mauch Chunk 15, Hoboken, N. J., 16-18.
MONG, WILLIAM V.: Everett, Wash.—indefinite.
MORTIMER, CHARLES (B. Frank Mitchell, mgr.): Houtsdale, Pa., Feb. 13-15, Barnesboro 16-18.
MRS. LEFFINGWELL'S BOOTS: New York city—indefinite.
MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1—indefinite.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Boston, Mass., Jan. 30-Feb. 18.
MURPHY, JOSEPH (Geo. Kenney, mgr.): Tacoma, Wash., Feb. 13, 14, Everett 15, New Whatcom 16, Vancouver, B. C., 17, Victoria 18, Seattle, Wash., 19-21.
MURPHY, TIM (T. E. Saunders, mgr.): Terre Haute, Ind., Feb. 15, Richmond 16, Marion 17, Battle Creek, Mich., 18, Grand Rapids 19, Detroit 20-22, Kalamazoo 23, Saginaw 24.
MURRAY AND MACK (Ollie Mack and Jos. W. Spears, mgrs.): Champaign, Ill., Feb. 14, Frankfort, Ind., 15, South Bend 16, Kalmazoo, Mich., 17, Fort Wayne, Ind., 18.
MY WIFE'S FAMILY: Butler, Pa., Feb. 14, St. Marys 15, Kane 16, Corry 17, Oil City 18, Bradford 20, Franklin 21, Sharon 22, Erie 23-25, Niles, O., 27.
NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Centralia, Wash., Feb. 14, Chehalis 15, Salem, Ore., 16, Albany 17, Roseburg 18, Grants Pass 20, Ashland 21, Yreka, Cal., 22, Chico 24.
NO WEDDING BELLS FOR HER: Cincinnati, O., Feb. 12-18.
NOBODY'S DARLING: Elizabeth, N. J., Feb. 13-15, Camden 16-18.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Corsicana, Tex., Feb. 14, Ft. Worth 15, 16, Dallas 17, Hot Springs, Ark., 20, Little Rock 21, Memphis, Tenn., 22, Nashville 24, 25.
OLD ARKANSAW (Merle H. Newton, mgr.): Lancaster, O., Feb. 14, Circleville 15, Hampton Junction 16, Wellston 17, Jackson 18.
ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Montreal, Can., Feb. 13-18, Quebec 20-22, Ottawa 23-25.
ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Niles, O., Feb. 14, Ashtabula 15, Rochester, N. Y., 20-22, Syracuse 23-25.
ON THE SUWANEE RIVER (Stair and Nicolai, mgrs.): Newark, N. J., Feb. 13-18.
O'NEIL, NANCE (John Schoefel, mgr.): Providence, R. I., Feb. 13-18.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Bucyrus, O., Feb. 16, Fostoria 17, Ottawa 18, Cincinnati 19-25.
OVER NIAGARA FALLS (C. John P. Barrett, mgr.): Pendleton, Ore., Feb. 14, La Grande 15, Baker City, Ido., 16, Boise City 17, Pocatello 18, Logan, U., 20, Brigham City 21, Ogden 22, Salt Lake 23-25.
PATTON, W. B. (J. M. Stout, mgr.): Mattoon, Ill., Feb. 14, Paris 15, Sullivan, Ind., 18.
PECK'S BAD BOY (L. M. Hath, prop.): Mayville, N. Y., Feb. 15, Catterangus 16, Fredonia 17, Jamestown 18, Palmyra 20, Albion 21, Niagara Falls 22, Brockport 23, Newark 24, Canandaigua 25.
PECK'S BAD BOY (Arthur La Mar, mgr.): Carroll, Ia., Feb. 14, Boone 15, Tama 16, Belle Plaine 17, Marshalltown 18.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Philadelphia, Pa., Feb. 13-18.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Trenton, N. J., Feb. 13-15, Wilmington, Del., 16-18, Philadelphia, Pa., 20-25.
QUINCY ADAMS SAWYER (Western): Moberly, Mo., Feb. 14, Alton, Ill., 15, Charleston 16, Paris 17, Franklin, Ind., 18, New Albany 20, Frankfort, Ky., 21, Livingston 22, Paris 23, Marysville 24, Jackson 25.
RACHEL GOLDSTEIN (A. H. Woods, mgr.): New York city Feb. 12-18.
RALPH, MARGARET: Sioux Rapids, Ia., Feb. 14, Marathon 15, Jefferson 16, Sac City 17, Storm Lake 18.
RAYS, THE (Stair and Nicolai, mgrs.): Baltimore, Md., Feb. 13-18.
REHAN, ADA (Sam S. Shubert, mgr.): New York city Feb. 6-25.
ROBERTS, FLORENCE: Los Angeles, Cal., Feb. 9-15.
ROBERTSON, FORBES: Philadelphia, Pa., Feb. 13-18, New York city 20—indefinite.
ROBSON, ELEANOR: Trenton, N. J., Feb. 17.
ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Hoboken, N. J., Feb. 12-15.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Cleveland, O., Feb. 13-18, Chicago, Ill., 20-25.
RUSSELL, ANNIE: Boston, Mass., Feb. 6-18.
RUSSELL, LOUIS J. (Felix Blei, mgr.): Manchester, N. H., Feb. 16-18, Rochester, N. Y., 20-22, Syracuse 23-25.
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Newark, N. J., Feb. 13-18.
SHERLOCK HOLMES: Jackson, Mich., Feb. 14, Findlay, O., 15, Columbus 16-18.
SHORE ACRES (Wm. B. Cross, mgr.): Lawrence, Kan., Feb. 14, 15, Ottawa 16, Paola 17, Iola 18, Chanute 20, Pittsburg 21, 22, Joplin, Mo., 23, Parsons, Kan., 24, Ft. Scott 25, Muscogee, I. T., 27.
SIBERIA: New York city Feb. 13-18.
SI PLUNKARD (W. A. Junker, mgr.): Thomasville, Ga., Feb. 15, Quincy, Fla., 16, Bainbridge, Ga., 18, Moultrie 20.
SI STEBBINS (Dan Darleigh, mgr.): London, Ky., Feb. 14, Winchester 15, Cynthiana 16, Lawrenceburg, Ind., 17, New Albany 18.
SKINNER, OTIS: Denver, Col., Feb. 13-18.
SOTHERN-MARLOWE: Trenton, N. J., Feb. 14, Harrisburg, Pa., 15, Scranton 16, Troy, N. Y., 17, Albany 18.
STUART, RALPH: Jersey City, N. J., Feb. 13-18, Newark 20-25.
SUPERBA: St. Paul, Minn., Feb. 12-18.
SWEET CLOVER: Lincoln, Neb., Feb. 15.
TERRY, EDWARD: New York city Dec. 26-Feb. 18.
TEXAS: New York city Feb. 13-18, Washington, D. C., 19-25.
THE BANKER'S CHILD (Harry Shannon, mgr.): Creston, Ia., Feb. 14, Corning 15, Villisca 16, Clarinda 17, Shenandoah 18, Neola 19, Denison 20, Lake City 21, Carroll 22.
THE BONNIE BRIER BUSH: Portland, Ore., Feb. 13-15, Tacoma, Wash., 16, Seattle 17, 18, Victoria, B. C., 20-22, Vancouver 23-25.
THE CHILD WIFE: Brooklyn, N. Y., Feb. 13-18.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE CONFESSIONS OF A WIFE: New York city Feb. 13-18.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Brooklyn, N. Y., Feb. 13-18, New York city 20-March 4.
THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Milwaukee, Wis., Feb. 12-15, St. Paul, Minn., 19-22.
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Denver, Col., Feb. 12-18, Cripple Creek 19, Pueblo 20, Wichita, Kan., 21, Joplin, Mo., 22.
THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): Chicago, Ill., Feb. 12-25.
THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): St. Joseph, Mo., Feb. 13-15, Nebraska City 16, Lincoln, Neb., 17, 18, Omaha 19-21.
THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Springfield, Mo., Feb. 14, Sedalia 15, Moberly 16, Hannibal 17, Jacksonville 18, Alton 19, Pana 20, Mattoon 21, Lincoln 23, Pekin 24, Bloomington 25.
THE FEMALE DETECTIVE (Samuel Blair, mgr.): Milwaukee, Wis., Feb. 12-18.
THE FLAMING ARROW: Memphis, Tenn., Feb. 13-18, Nashville 20-25.
THE GIRL FROM KAY'S: Detroit, Mich., Feb. 13-15, Buffalo, N. Y., 16-18.
THE GIRL FROM KAY'S: San Antonio, Tex., Feb. 14, 15, Austin 16, Waco 17, Corsicana 18.
THE GREAT AUTOMOBILE MYSTERY (Hurtig and Seamon's): Buffalo, N. Y., Feb. 13-18.
THE HEART OF CHICAGO (Edward Manly, mgr.): Chillicothe, Mo., Feb. 14, Richmond 15, Lexington 16, Lawrence, Kan., 17, Burlington 18, Topeka 20, Leavenworth 21, Wamego 22, Manhattan 23, Clay Center 24, Junction City 25, Abilene 27.
THE HEART OF MARYLAND: Grafton, N. D., Feb. 14, Fargo 15, Billings, Mont., 18.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Lansford, Pa., Feb. 14, Freeland 16, Hazleton 17, Shenandoah 18.
THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Ft. Scott, Kan., Feb. 14, Nevada, Mo., 15, Springfield 16, Carthage 17, Webb City 18.
THE HOOSIER GIRL (Gus Cohan, mgr.): Rich Hill, Mo., Feb. 14, Clinton 15, Sedalia 16, Springfield 18, Pittsburg, Kan., 20, Ft. Scott 21, Iola 22, Chanute 23, Parsons 24, Joplin 25.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Paducah, Ky., Feb. 14, Fulton 16, Hopkinsville 18.
THE KATZENJAMMER KIDS (Blondell and Kennedy, mgrs.): Norwalk, O., Feb. 14, Galion 16, Mansfield 17, Canton 18, Bradford, Pa., 20, Fredonia, N. Y., 21, Ithaca 22, Auburn 23, Herkimer 24, Oswego 25.
THE LIGHTHOUSE BY THE SEA: Madison, Wis., Feb. 14, Chippewa Falls 15, Duluth, Minn., 16-18, St. Paul 19.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Weston, W. Va., Feb. 14, Fairmont 15, Morgantown 16, Connellsville, Pa., 18, Uniontown 20, Latrobe 21, Washington 23.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Shetopa, Kan., Feb. 14, Pittsburg 15, Joplin, Mo., 16, Chanute, Kan., 17, Coffeyville 18, Parsons 20, Springfield, Mo., 21, Butler 23, Atchison, Kan., 24, Horton 27, Manhattan 28.
THE MINISTER'S SWEETHEARTS (G. H. Eldon, mgr.): Indiana, Pa., Feb. 14, Johnstown 15, Leechburg 16, Blairsville 17, Greensburg 18, Mt. Pleasant 20, Scottdale 21, Monongahela 24, Belle Vernon 25.
THE MISSOURIAN: Holyoke, Mass., Feb. 17, 18.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Paris, Ky., Feb. 14, Georgetown 15, Frankfort 16, Shelbyville 17, Lexington 18.
THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Auburn, Neb., Feb. 14, Stella 15, Troy, Kan., 16, Marysville 17, Washington 18.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Main, mgr.): Troy, N. Y., Feb. 13-15, Cohoes 16, Utica 17, 18.
THE OTHER GIRL: Philadelphia, Pa., Feb. 6-18.
THE PEDDLER (Sullivan Harris and Woods, mgrs.): Springfield, Ill., Feb. 14, Champaign 15, Danville 16, 17, Decatur 18, Waukegan 19, Michigan City 20, La Porte 21, Kalamazoo 22.
THE SCHOOL GIRL: Cincinnati, O., Feb. 13-18.
THE SEMINARY GIRL (Melville B. Raymond, prop.): Louisville, Ky., Feb. 13-18.
THE SHADOWS OF SIN (Geo. H. Hamilton, mgr.): Paris, Ky., Feb. 13-15, Mt. Sterling 16, Richmond 17, 18.
THE SIGN OF THE CROSS (J. W. Cone, mgr.): Elkhart, Ind., Feb. 14, Benton Harbor, Mich., 15, Muskegon 16, Kalamazoo 18, Lansing 20, Adrian 21, Findlay, O., 22, Kenton 23, Mansfield 24.
THE SIGN OF THE CROSS: Cincinnati, O., Feb. 12-18.
THE SIN OF TEMPTATION: Akron, O., Feb. 13-15.
THE SPAN OF LIFE: Kansas City, Mo., Feb. 12-18.
THE SUNNY SOUTH (E. F. Bray, mgr.): Cleveland, O., Feb. 13-18.
THE TWO JOHNS (C. G. Allen, mgr.): Connersville, Ind., Feb. 14, Richmond 15, Union City 16, East Liverpool, O., 17, Bellaire 18.
THE TYPEWRITER GIRL (A. G. Delamater, mgr.): Allentown, Pa., Feb. 20, Easton 21, Lancaster 22, Atlantic City 23, 24, Wilmington, Del., 25, Reading, Pa., 27.
THE VILLAGE PARSON (Geo. Goett, mgr.): Wilkes-Barre, Pa., Feb. 12-14, Scranton 15-17, Pottstown 21, Trenton, N. J., 22.
THE VILLAGE POSTMASTER: Albany, N. Y., Feb. 20-22.
THE VIRGINIAN: Minneapolis, Minn., Feb. 12-18.
THE WAY OF THE TRANSGRESSOR: St. Louis, Mo., Feb. 12-18.
THE WHITE TIGRESS OF JAPAN: New York city Feb. 12-18.
THOU SHALT NOT KILL (Western; Frederick Schwartz, mgr.): Lock Haven, Pa., Feb. 14, Revona 15, Welsboro 16, Williamsport 17, Shenandoah 18, Ashland 20, Danville 21, Wilkes-Barre 22, Pittston 23.
THURSTON, ADELAIDE (Claxton Wilstach, mgr.): Jersey City, N. J., Feb. 13-18.
TOO PROUD TO BEG (Lincoln J. Carter's): Washington, D. C., Feb. 13-18, Pittsburgh, Pa., 20-25.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Detroit, Mich., Feb. 12-18, Saginaw 19-22, Grand Rapids 23-25.
TWELFTH NIGHT: Hannibal, Mo., Feb. 14, Louisiana 15, Bowling Green 16, Mexico 17, Fulton 18.
TWO LITTLE WAIFS (Western): Park City, U., Feb. 14, Ogden 15, Salt Lake 16-18, American Forks 20, Nephi 22, Provo 23, Springville 24, Grand Junction 25, Aspen 27.
TWO LITTLE WAIFS (Eastern): New York city Feb. 13-18, Brooklyn 20-25.
UNCLE TOM'S CABIN (E. D. Martin, mgr.): Albany, N. Y., Feb. 13-15, Troy 16-18.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Scottdale, Pa., Feb. 14, Uniontown 15, Belle Vernon 16, Monongahela 17, Monessen 18.
UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Marietta, O., Feb. 14, Sistersville, W. Va., 15, Fairmont 16, Frostburgh, Md., 17, Somerset, Pa., 18, Meyersdale

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Youngstown, O., Feb. 13-18, New Castle, Pa., 20-25.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Oswego, N. Y., Feb. 13-18, Geneva 20-25.
BENNETT-MOULTON (Ad. P. Reed, mgr.): Cambridge, O., Feb. 13-18, Circleville 20-22, Lancaster 23-25.
BENNETT-MOULTON (W. A. Partello, mgr.): Hudson, N. Y., Feb. 13-18.
BENTON'S PEROE R., COMEDIANS: Hot Springs, Ark., Feb. 13-25.
BERRY STOCK (Miles Berry, mgr.): Bedford, Ind., Feb. 13-18, Jasonville, Ill., 19-25.
BESSAY, JACK, STOCK: Muscatine, Ia., Feb. 13-18.
BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Mt. Carmel, Pa., Feb. 13-15, Reading 16-18.
BRECKENRIDGE, CHARLES, STOCK: Leavenworth, Kan., Feb. 13-18, Mound City, Mo., 20-25.
BROWN, KIRK (Appell and Deshon, mgrs.): Easton, Pa., Feb. 13-18.
BROWN'S COMEDY (T. M. Brown, mgr.): Mountain Grove, Mo., Feb. 13-15.
BUNTING, EMMA (Earl Burgess, mgr.): Washington, Pa., Feb. 13-18.
BURKE-McCANN: Sharon, Pa., Feb. 13-18, Butler 20-25.
CARPENTER, FRANKIE (Jerre Grady, mgr.): Lewiston, Me., Feb. 13-18, Bangor 20-25.
CHASE-LISTER THEATRE: Cedar Rapids, Ia., Feb. 18.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Waverley, N. Y., Feb. 12-19.
COLLIER'S DRAMATIC (Geo. F. Collier, mgr.): Wakefield, R. I., Feb. 13-15, Pascog 16-18.
COLONIAL STOCK (J. M. Torr, mgr.): Nashua, N. H., Feb. 13-18, Salem Mass., 20-25.
COOK-CHURCH (H. W. Taylor, mgr.): Lebanon, Pa., Feb. 13-18, Cumberland, Md., 20-25.
DAVIDSON STOCK (A. B. Davidson, mgr.): Bloomington, Ill., Feb. 13-18.
DE MACK'S STOCK: Indianola, I. T., Feb. 13-19.
DU VRIES STOCK: Alliance, O., Feb. 13-18, Delaware 20-25.
ECKHARDT AND HAWKINS IDEALS: Boise City, Ido., Feb. 13, 14.
ECLIPSE STOCK: Coleman, Tex., Feb. 13-15, Ballinger 16-18.
ELWYN, LORNE (Geo. A. Heckel, mgr.): Plattsburgh, N. Y., Feb. 13-18.
ERWOOD STOCK: Reading, Pa., Feb. 16-18.
EWING, GERTRUDE (Lou N. Harrington, mgr.): De Soto, Mo., Feb. 15-18, Alton 20-24.
FISHER AND WALTERS' OWN (R. R. Fisher, mgr.): Ironton, O., Feb. 13-18.
FISKE AND STOCK: St. John, N. B., Feb. 16-March 18.
FLEMING, MAMIE (W. H. Gracey, mgr.): Pottsville, Pa., Feb. 13-18, Pittston 20-25.
FLYNN'S, JOSEPH J., STOCK (S. L. Martin, mgr.): Woonsocket, R. I., Feb. 12-18.
GREAT EASTERN STOCK (Benj. T. Green, mgr.): Mansfield, O., Feb. 13-15.
HALL, DON C.: Kansas City, Mo., Feb. 12-25.
HARCOURT COMEDY (W. H. Shine, mgr.): New London, Conn., Feb. 13-18, Norwich 20-25.
HARVEY AND GAGE: Pittsfield, Mass., Feb. 13-18, Northampton 20-25.
HAYWARD, GRACE (Winters and Kress, mgrs.): South Bend, Ind., Feb. 13-18, Ft. Wayne 19-25.
HERALD SQUARE STOCK: Dexter, Me., Feb. 13-18.
HIMMELEIN'S IDEALS: South Norwalk, Conn., Feb. 14-18.
HIMMELEIN'S IMPERIAL STOCK: La Salle, Ill., Feb. 13-18.
HOYT'S COMEDY—(H. G. Allen, mgr.): Ardmore, I. T., Feb. 13-18, Muskogee 20-25.
HUNTLEY SAVOY THEATRE (J. H. Huntley, mgr.): Portland, Me., Feb. 13-24.
JEWELL STOCK: Aberdeen, Miss., Feb. 13-15.
KARROLL, DOT: Fall River, Mass., Feb. 13-18.
KEITH STOCK (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
KELLER STOCK (A. M. Keller, mgr.): Atchison, Kan., Feb. 13-18.
KENNEDY, JAMES (O. E. Wee, mgr.): McKeesport, Pa., Feb. 13-18, Beaver Falls 20-25.
KENNEDY PLAYERS (J. R. Shannon, mgr.): Brantford, Can., Feb. 13-18, London 20-25.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Lynn, Mass., Feb. 13-18, Lowell 20-25.
KING DRAMATIC: Easton, Pa., Feb. 13-18.
KLARK-URBAN (Fred Graham, mgr.): Gloversville, N. Y., Feb. 13-18.
LOCKES, THE: La Harne, Kan., Feb. 13-15, Fredonia 16-18.
LYCEUM STOCK (E. G. Grosjean, mgr.): Stevensville, Tex., Feb. 13-18.
LYONS, LILLIAN (Frank J. Dean, mgr.): Muskegon, Mich., Feb. 12-15.
McDONALD STOCK (G. W. McDonald, mgr.): Purcell, I. T., Feb. 13-18, Chickisha 20-25.
MACK, WILBUR: Warren, O., Feb. 20-25.
MARKS BROTHERS (R. W. Marks, mgr.): Haverhill, Mass., Feb. 13-18.
MARKS, TOM (Tom Marks, mgr.): Revelstoke, B. C., Feb. 13-18, Kamcoops 20-25.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MATTICE STOCK: Franklinville, N. Y., Feb. 13-18.
MELVILLE DRAMATIC (M. Melville, mgr.): Stamps, Ark., Feb. 13-18, Eldorado 20-25.
METROPOLITAN STOCK (Stanley's; L. E. Martell, mgr.): St. Charles, Mo., Feb. 12, 13, Montgomery 16-18.
MILLER BROTHERS: Boonville, Mo., Feb. 12-18.
MOREY STOCK (Le Comte and Flesher, mgrs.): Van Buren, Ark., Feb. 13-18, Mena 20-25.
MULVEY COMEDY: Sheffield, Ind., Feb. 13-18.
MURRAY AND MACKEY (John J. Murray, mgr.): Glens Falls, N. Y., Feb. 13-18.
MYERS' STOCK (Sim Allen, mgr.): Grafton, W. Va., Feb. 13-18, Morgantown 20-25.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Niagara Falls, N. Y., Feb. 13-18.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): New Bedford, Mass., Feb. 13-18, Newport, R. I., 20-25.
NATIONAL STOCK (Chas. R. Schad, mgr.): Bennington, Vt., Feb. 13-18.
NEVILLE, MARGARET (Wm. Cradoc, mgr.): Piqua, O., Feb. 13-20.
PAIGE COMEDY, THE (H. Martynne, mgr.): Wilson, N. C., Feb. 13-15, Mt. Olive 16-18, New Bern 20-22, Wilmington 23-25.
PAYTON, CORSE, COMEDY (A. B. Bonney, mgr.): Brockton, Mass., Feb. 13-18, Taunton 20-25.
PAYTON SISTERS (Frank Robertson, mgr.): Montgomery, Ala., Feb. 13-18.
PHELAN STOCK (Ralph A. Ward, mgr.): Lawrence, Mass., Feb. 13-19.
PHILLIPS-JACKSON STOCK (Harry J. Jackson, mgr.): Parkersburg, W. Va., Feb. 13-18.
PRINGLE, DELLA (T. A. Tuttle, mgr.): Sheridan, Wyo., Feb. 13-18.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Lincoln, Ill., Feb. 13-18.
RUNKEL, CORINNE, STOCK: Rockland, Me., Feb. 13-18.
RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Denver, Col., Feb. 13-18.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
SHEELEY-YOUNGS STOCK (Jack Youngs, mgr.): Halifax, N. S., Feb. 6-25.
THURBER AND NASHER (P. H. Thurber, mgr.): Bridgeton, N. J., Feb. 13-18, York, Pa., 20-25.
TURNER, CLARA: Meriden, Conn., Feb. 13-18.
VAN DYKE AND EATON (F. Mack, mgr.): Clarksburg, W. Va., Feb. 13-18.
VERNON STOCK (Benj. B. Vernon, mgr.): Albany, N. Y., Feb. 13-18, Saratoga Springs 20-25.
WALLACK'S THEATRE: Memphis, Mo., Feb. 13-15, Kahoka 16-18.
WINNIGER BROTHERS' OWN: Sterling, Ill., Feb. 13-19, Dixon 20-26.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Ft. Worth, Tex., Feb. 14, Dallas 15, Texarkana 16, Hot Springs, Ark., 17, Little Rock 18.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Jacksonville, Ill., Feb. 14, Hannibal, Mo., 15, Quincy, Ill., 16, Keokuk, Ia., 17, Burlington 18.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Elwood, Ind., Feb. 14, Alexandria 15, Hartford City 16, Union City 17, Richmond 18, Hamilton, O., 19, New Castle, Ind., 20, Shelbyville 22, Madison 23, Seymour 24, Terre Haute 25.
BABES IN TOYLAND: Philadelphia, Pa., Jan. 30-Feb. 18.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan's): Nevada City, Cal., Feb. 14, Virginia City, Nev., 15, Carson City 16, Reno 17, Winnemucca 18, Salt Lake City, U., 20-22, Ogden 23, Evanston, Wyo., 24, Laramie 25.
COHAN, GEORGE M. (Sam H. Harris, mgr.): Baltimore, Md., Feb. 13-18, Brooklyn, N. Y., 20-25.
DANIELS, FRANK: New York city Feb. 13-18, Brooklyn 20-25.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Houston, Tex., Feb. 14, 15, San Antonio 16, 17, Los Angeles, Cal., 20-25.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
GLITTERING GLORIA: Winston-Salem, N. C., Feb. 14, Raleigh 15, Norfolk, Va., 16, Newport News 17, Richmond 18.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Bay City, Mich., Feb. 14, Saginaw 15, Lansing 16, Muskegon 17, Grand Rapids 18.
HUMPTY DUMPTY: New York city Nov. 14—indefinite.
IT HAPPENED IN NORDLAND: New York city—indefinite.
MISS BOB WHITE (Nixon and Zimmermann, mgrs.): Salem, O., Feb. 14, Warren 15, Norwalk 16, Elyria 17, Erie, Pa., 18.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Cedar Rapids, Ia., Feb. 15, Omaha, Neb., 16-18, Kansas City, Mo., 19-25.
MAYHEW, STELLA (Stair and Nicolai, mgrs.): Birmingham, Ala., Feb. 13-18.
ME, HIM AND I: Pittsburgh, Pa., Feb. 13-18, Cleveland, O., 20-25.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21-Feb. 25.
MOTHER GOOSE: San Francisco, Cal.—indefinite.
NANCY BROWN: Brooklyn, N. Y., Feb. 13-18.
OLYMPIA OPERA (R. W. Priest, mgr.): New Orleans, La., Nov. 20—indefinite.
PARSIFAL (in English; Henry W. Savage, mgr.): Chicago, Ill., Feb. 13-25.
PEGGY FROM PARIS (Henry W. Savage, mgr.): Adrian, Mich., Feb. 14, Tiffin, O., 15, Mansfield 16, Findlay 17, Lima 18, Hamilton 20, Springfield 21, Portsmouth 22, Huntington, W. Va., 23, Parkersburg 24, Marietta, O., 25.
PIFF, PAFF, POUF: Philadelphia, Pa., Feb. 13-25.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Portsmouth, O., Feb. 16, 17.
ROGERS BROTHERS: Baltimore, Md., Feb. 13-18.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): New York city Dec. 26—indefinite.
SAN TOY: Charleston, S. C., Feb. 14, 15, Columbia 16, Augusta, Ga., 17, Athens 18.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Nov. 21—indefinite.
SCHUMANN-HEINK, MADAME: Springfield, O., Feb. 14, Newark 15.
SERGEANT KITTY: Alexandria, La., Feb. 14, Baton Rouge 15, Mobile, Ala., 16, 17, Pensacola, Fla., 18.
TANGUAY, EVA (F. M. Norcross, mgr.): Terre Haute, Ind., Feb. 14, Akron, O., 15, Sharon, Pa., 16, Wheeling, W. Va., 17, Pittsburgh, Pa., 20-25.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Toledo, O., Feb. 12-15, Grand Rapids, Mich., 16-18, Detroit 20-25.
THE BEGGAR PRINCE (E. C. Cooper, mgr.): Marion, Ill., Feb. 14, Anna 15, Cairo 16, Herrin 17, Sparta 18.
THE BILLIONAIRE: Macon, Ga., Feb. 14, Atlanta 15, 16, Knoxville, Tenn., 17, Lexington, Ky., 18.
THE DUCHESS OF DANTZIC: New York city Jan. 16—indefinite.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Toledo, O., Feb. 15, Detroit, Mich., 16-18.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Philadelphia, Pa., Feb. 13-18.
THE LIBERTY BELLES (Fred Berger, Jr., mgr.): Altoona, Pa., Feb. 14, Bellefonte 15, Williamsport 16, Wilkes-Barre 17, Mahanoy City 18.
THE LOST BOY (Weber and Rush, mgrs.): Boston, Mass., Feb. 13-18, Providence, R. I., 20-25.
THE PRINCE OF PILSEN (Henry W. Savage's): Cleveland, O., Feb. 13-18, Cincinnati, O., 20-25.
THE RED FEATHER (S. F. Kingston, mgr.): Galveston, Tex., Feb. 14, 15, Houston 16, 17, Austin 18.
THE ROYAL CHEF: Chicago, Ill., Feb. 6-18.
THE RUNAWAYS (Sam S. Shubert, mgr.): Vicksburg, Miss., Feb. 14, Greenville 15, Greenwood 16, Jackson 17, Meridian 18.
THE SHO-GUN (Henry W. Savage): Indianapolis, Ind., Feb. 14, 15, Milwaukee, Wis., 16-18, Minneapolis, Minn., 19-22.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Ishpeming, Mich., Feb. 14, Hancock 15, Calumet 16, Marquette 17, Soo Ste. Marie 18.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Birmingham, Ala., Feb. 13-18.
THE SILVER SLIPPER (John C. Fisher and Thos. W. Ryley, mgrs.): Vancouver, B. C., Feb. 14, 15, Victoria 16, Tacoma, Wash., 20, 21, Wallace, Ido., 22.
THE SLEEPING BEAUTY AND THE BEAST: Memphis, Tenn., Feb. 3-18.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—indefinite.
THE STROLLERS: Detroit, Mich., Feb. 12-18.
THE SULTAN OF SULU (Henry W. Savage, prop.): Washington, D. C., Feb. 27-March 4.
THE TENDERFOOT: Dayton, O., Feb. 14, Ft. Wayne, Ind., 15, Peru 16, New Castle 17, Muncie 18.
THE WIZARD OF OZ: Savannah, Ga., Feb. 14, Augusta 15.
THE YANKEE CONSUL (Henry W. Savage, mgr.): New York city Jan. 24—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS AND WALKER: Minneapolis, Minn., Feb. 12-18.
WILLS, NAT M.: Asbury Park, N. J., Feb. 13-15, Red Bank 16-18.
WINSOME WINNIE (Sam S. Shubert, mgr.): St. Louis, Mo., Feb. 12-25.
WOODLAND (Henry W. Savage, mgr.): Richmond, Va., Feb. 13, 14, Norfolk 15, Newport 16, Wilmington, Del., 17, Trenton, N. J., 18.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Canton, Miss., Feb. 14, Durant 15.
BARLOW'S: Greenwood, Miss., Feb. 14, Clarksdale 15, Holly Springs 16, Tupelo 17, Aberdeen 18.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Boston, Va., Feb. 13-25.
DUMON'S: Philadelphia, Pa.—indefinite.
FAUST, TED E. (G. D. Cunningham, mgr.): Murphysboro, Ill., Feb. 14, Cairo 15, Paducah, Ky., 16, Paris, Tenn., 17, Clarksville 18, Hopkinsville, Ky., 20.
FIELD'S, AL. G. (Doc Quigley, mgr.): Beaver Falls, Pa., Feb. 14, East Liverpool, O., 15, Bellaire 16, Steubenville 17, Coshocton 18, Newark 20, Hamilton 21, Piqua 22, Adrian, Mich., 23, Lansing 24, Grand Rapids 25.
KERSANDS', BILLY (C. J. Smith, mgr.): Athens, Tenn., Feb. 14, Greenville 15, Bristol 16, Bluefield, W. Va., 17, Roanoke, Va., 18, Covington 20, Clifton Forge 21, Charlottsville 22, Lynchburg 23, Danville 24, Greensboro, N. C., 25.
MAHARA'S, FRANK: Burlington, Ia., Feb. 14, La Harpe, Ill., 15, Bushnell 16, Beardstown 17, Ipavia 18.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): London, Can., Feb. 14, Hamilton 15, Toronto 16-18.
SUN, GUS, AMERICAN: Morgantown, W. Va., Feb. 14, Myersdale, Pa., 15, Windber 16, Indiana 17, Jeannette 18, Connellsville 20, Belle Vernon 21, Monongahela 22, McDonald 23, Waynesburg 24, Washington 25.
VOGEL'S, JOHN W.: Lorain, O., Feb. 14, Elyria 15, Fremont 16, Sandusky 17, Findlay 18, Lima 20, Van Wert 21, Ft. Wayne, Ind., 22, Bluffton 23, Muncie 24, Marion 25.

VARIETY.

AMERICANS: Kansas City, Mo., Feb. 12-18.
BLUE RIBBON GIRLS: St. Louis, Mo., Feb. 12-18.
BOHEMIANS: Brooklyn, N. Y., Feb. 13-25.
BON TONS: Paterson, N. J., Feb. 13-18.
BOWERY BURLESQUERS: Pittsburgh, Pa., Feb. 13-18.
BRIGADIERS: Philadelphia, Pa., Feb. 13-18.
BRYANT'S, HARRY, EXTRAVAGANZA: Cincinnati, O., Feb. 12-18.
CRACKERJACKS: New York city Feb. 13-18.
DEVERE, SAM: New York city Feb. 6-18.
GAY MASQUERADERS: Minneapolis, Minn., Feb. 12-18.
GAY MORNING GLORIES: Toledo, O., Feb. 12-18.
HILL, ROSE: Toronto, Can., Feb. 13-18.
IMPERIALS: Cleveland, O., Feb. 13-18.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Marion, Ind., Feb. 14, Wabash 15, Hartford 16, Lima, O., 17, 18, Dayton 20-22, Circleville 23, Chillicothe 24, Portsmouth 25, Jackson 27.
IRWIN, FRED: Newark, N. J., Feb. 13-18.
JOLLY GRASS WIDOWS: New York city Feb. 13-18.
KNICKERBOCKERS: Louisville, Ky., Feb. 12-18.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Pottstown, Pa., Feb. 16, New Britain, Conn., 18, Hartford 20-25.
LITTLE EGYPT: Montreal, Can., Feb. 13-18.
LONDON BELLES (Rose Sydell's): New York city Feb. 13-18.
MAJESTICS: New York city Feb. 13-25.
MERRY MAIDENS: Rochester, N. Y., Feb. 13-18.
MOONLIGHT MAIDS: Washington, D. C., Feb. 13-18.
ORIENTALS: Boston, Mass., Feb. 13-18.
ORPHEUM SHOW: St. Joseph, Mo., Feb. 13-18.
PARISIAN WIDOWS: Buffalo, N. Y., Feb. 13-18.
REILLY AND WOODS: Milwaukee, Wis., Feb. 12-18.
RENTZ-SANTLEY: Boston, Mass., Feb. 13-18.
RICE AND BARTON: Chicago, Ill., Feb. 12-18.
RUNAWAYS: Indianapolis, Ind., Feb. 13-18.
THOROUGHBREDS: Brooklyn, N. Y., Feb. 6-18.
TIGER LILLIES: Detroit, Mich., Feb. 12-18.
TRANSATLANTICS: Reading, Pa., Feb. 13-15, Scranton 16-18.
TROCADEROS: Scranton, Pa., Feb. 13-15, Reading 16-18.
UTOPIANS: Baltimore, Md., Feb. 13-18.
VANITY FAIR: St. Paul, Minn., Feb. 12-18.
WEBER'S: New York city—indefinite.
WORLD BEATERS: Chicago, Ill., Feb. 12-18.

MISCELLANEOUS.

ALAMA CARNIVAL SHOWS: Llano, Tex., Feb. 13-18.
ARNOLD, PROF. H. J.: Nashville, Tenn., Feb. 19, Memphis 26.
BINGHAM, RALPH: Bainbridge, Ga., Feb. 14.
CANADIAN JUBILEE SINGERS: Malone, N. Y., Feb. 14, Moria 15, St. Regis Falls 16, Winthrop 17, Norfolk 18, 19.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): San Diego, Cal., Feb. 20, Riverside 21, Redlands 22, San Bernardino 23, Pasadena 24, Los Angeles 25, 26.
CRYSTALPLEX (Henry Walsh, mgr.): Newburyport, Mass., Feb. 13-18.
GRAHAM'S SOUTHERN SPECIALTY: Rochester, N. Y., Feb. 13-15, Albany 16-18, Cohoes 20.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Rutland, Vt., Feb. 13-18, Poultney 20-25.
KILTIES' BAND (T. P. J. Power, mgr.): Chatham, Eng., Feb. 14, Canterbury 15.
PERKINS, ELI: New Orleans, La., Feb. 14.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Camden, Me., Feb. 13-18.
ROGERS' VAUDEVILLE (H. W. Rogers, mgr.): Nanticoke, Pa., Feb. 13, 14, Frankford 15-18.
SHEPARD'S MOVING PICTURES (Eastern; J. H. Laine, mgr.): Vicksburg, Miss., Feb. 13, 14, Natchez 15, 16, Port Gibson 17, Jackson 18.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. F. Hayes, mgr.): Portsmouth, N. H., Feb. 13, 14, Biddeford, Me., 15, Portland 16, Bangor 17, 18.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. B. Poor, mgr.): Bonham, Tex., Feb. 14, Tyler 15, Pittsburg 16, Marshall 17, Monroe 18.

"EMPIRE," NEWARK, THIS WEEK.
THE COMPLETE PRODUCTION.
"Academy," Jersey City, Week Feb. 20.
Shadows on the Hearth
By Louis Eagan.
"Grand," Brooklyn, N. Y., Week Feb. 27.
ARTHUR C. AISTON, Prop. and Mgr., Room 802, 110 W. 34th St.

Edith Evelyn --- Lee Baker
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WOMEN.

Austin, Kathrine D., Mrs. Jno. Allison, Edna Earl Andrews, Lucille Adams, Hester Armstrong, Inez Adams.

Barnes, Evelyn, Sady Blair, Anna Beller, Lillian Beard, Mrs. Chas. H. Barrows, Bertha W. Best, Florence Bird, Mrs. Fred V. Bowers, Olive Briscoe, Charlotte Burnette, Julien Blauehare, Madeline Besley, Helen Brackett, Marie Barringer, Elaine Baine, Nettie Bagley, Gretchen Beardsley, Hellen C. Burnham, Clara Bloodgood, Irene Beauregard, Ethel Barbour, Marie Burroughs, Mrs. Frank E. Baker, Mrs. Andy Barr, Ada Boshell, Nellie Beurich, Mrs. Robt. Brunton, Elizabeth Belknap.

Calvert, Virginia, May Condon, Mary S. Clower, May Corey, Sylvia Cornish, May Carrington, Emilie Constantine, Hetty B. Chase, Una Clayton, Katherine Call, Kitty Cheatham, Jane Coombs, Cathrine Colleton, Bessie Crawford, Irene Carbley, Marguerite Crasse, Carrie Colburn, Grace Cummings, Emerin Campbell, Lillian Campbell, Flo Cathcart, Adelle Cockrane.

Danes, Nan, Dollie Davis, Mrs. Keneth Davidson, Mrs. Frank J. Duffy, Mrs. Chas. Douglas, Jessie W. Dunlfville, Anne Dale, Gertrude De Mont, Grace Dare, Queena B. Davis, Mona Desmond.

Ellis, Bertha, Allie Evans, Adele Edwards, Alice Entzmann, May Easley, Elizabeth Eddy, Minnie Emmett, Louise Egener, Clara Everett.

Fay, Eva, Ida C. Fitchell, Flora Fairchild, Leola Fairchild, Beth Franklyn, Bessie Fennell, Bessie Fairbairn, Inez Forman, Mabel Frenyear, Edesse Fowler, Edith French, Edith C. Fitch, Pauline Fletcher, Anna Ford, Natalia Dunn Ford, Nell Farrington, Ethel B. Ferguson, Eleanor Franklin, Vivian Francis, Anita Falvre.

Graham, Bertha, Helen Galat, Mrs. Frederick Gussie Gardiner, Marie Grandpre, Marion Gue, Rhea Goor, Elsa Garrett, Minnie Gray.

Howard, Evelyn, Edith Hutchins, Edna Hickey, Percy Haswell, Mrs. Chas. Hallack, Mrs. Benny Harsaun, Mrs. Bert Haverly, Alice Hilman, Olivette Haynes, Florence Hubbard, Helen Hahn, Jose R. Haywood, Florence Hartley, Elwarren Harmon, Sadie Hart, Mrs. N. A. Hanway, Marie Hager, Lillian Hadley, Howard Sisters.

Ireland, Susan F. Marie.

Janes, Toots, Maude Jeffries.

Kingore, Margaret, Mabel Kent, Lou Kipley, Ethel Kirkpatrick.

Lee, Carolyn A., Annie Lynch, Selma La Salle, Laura Lang, Marie Leonard, Jessie Lansing, Clara Lipman, Maude Leone, Mamie Leonard, Baby Alice Lewis, Adah Langdon, D. Hope Leonard, Dot Lamar, Nellie Lynch, Marguerite Liddell, Mme. Kirkby Lunn.

Mayo, Leslie, Grace Merritt, Mrs. Moller, Miss E. W. Mattheson, Mrs. Paul Matchette, Jessie Marsano, Adelaide Manola, Lucile Monroe, Katherine Melville, Louise Moore, Mrs. Edw. R. Mawson, Bessie S. Merrill, Mrs. A. B. Moore, Louise Mittchell, Dorothy Maynard, Lola Morrisse, Jane Mora, Josephine Mack, Carolyn McLean, Zonzette McGraw.

Nelson, Millie W., Christine Neilson, Dorothy Neville.

O'Neil, Patrica, Eileen O'Malley, Stella Ozier, Grace Ogden.

Peters, Marion, Violet Pardue, Louise Peters, Alexandre Phillips.

Rice, Blanche, Dorothy Revell, Daisy Robinson, Mabel Rutherford, Mary A. Richarnson, Margaret Rourke, Julia L. Rossi, Lillian Randell, Isabella Reber, Louise Rutter, Margaret Robinson, Aurelina Raffetts, Mae Reid, Ruth Richmond, Pearl Revare, Jennie Rupel, Marie Ray, May Ritchis.

Smith, May Belle E., Mazie Sinclair, Mrs. F. W. Sidney, Margaret Sanus, Jane Stuart, Marie Stanwell, Lillian Stephens, Mary Saunders, Mabel D. Strickland, Christine H. Shaw, Leona Soule, Gertrude Swiggette, Emily Sinclair, Nadine Sidney, Margaret Sutherland, Dorothy Scott, Jobyna Howland Stringer, Mrs. M. E. Serres, Harriette Springer, May Stewart, Elsie Stannard.

Thorne, Grace, Edith Talbot, Estelle Turner, Jessie Terry, L. Alice Taylor, Mary Thompson, Mabel Tillman, Anna Teck, Florence Ten Eyck, Helen W. Tomlinson.

Van Auker, Grace, Marion Van Cortland, Mrs. A. B. Van Dusen.

Warton, Bessie, Jean E. Ward, Ruth White, Jessie Wallace, Fannie Wilcox, Vivian Wayne, Virginia Wardour, Mrs. J. D. Walsh, Florence Warden, Ella H. Wood.

Young, Florence Lake.

MEN.

Allen, Sam E., Jas. F. Ayres, Paul F. Anderson, Chas. Aroldo, Claude Amsden, J. B. Aabacam, C. D. Arnold, Paul Armstrong, Geo. B. Alexander, Albeni, Alexander Bros. and Brady.

Burns, Robt., Gaston Berenger, Sid Bartlett, Jas. A. Bailey, Bert Buckman, Jack Barrymore, Martin Bower, J. Frank Burke, C. Hugh Bennett, Van R. Boyd, Jimmie Burrell, W. P. Brown, Paul Brandt, C. A. Bennett.

Collins, Geo. D., Pete J. Conley, Wright Campbell, Clarence Chase, Jno. M. Cooke, Harry Carter, S. Chadwick, Jno. S. Crawley, Jack Carl, E. Hugh Coates, Ed Chapman, Randolph Curre, C. B. Calliott, Vincent Carroll, Bert Carter, Harry Campe, Jack Chagnon, Jno. Closkley, Chas. W. Chase, Drexel E. Castleton, Edwin Clayton.

Damerel, Geo., Harry Dull, Jos. J. Dowling, Frank G. Day, Reginald De Koven, Lewis Dean, H. A. Du Souchet, S. J. de Kraft, Gene Dow, Will J. Dean, Oswald Darrach, Wm. De Shetley.

Edwards, Frank, Robt. Elliott, Jay Elmont, Clarence Engel, Ermani.

Fallon, Cherelar D. E., Allen K. Foster, J. J. Fitzsimmons, Wm. Forster, H. H. Forsman, J. K. Fogle, Atherton Furlong, J. S. Fleisher, Carroll Fleming, Burr Ferguson, F. P. Folsom, Clyde Franklin, Sid Forrester.

Gale, Howard V., Henry F. Greene, Sidney Grant, Wm. Graham, Chas. J. Green, A. Law Gesicki, Henry A. Guthrie, Henry Earl Gibbs, Chas. Goode, Edmund Gardiner, Thad. Gray, Jas. Geary, Rich'd Goodall, E. L. Goodhart, E. M. Gotthold, Willis Granger, Tom Gippel, Wm. Edw. Gillick, Ferdnand Graham, J. W. Guildtouch, Ellis Glickman, Harry Greenway, Nell Grey.

Huster, Harry, Rich'd Hamilton, E. G. Hinebaugh, Lawrence G. Hilliard, Oliver T. Holden, Geo. D. Hart, Harry J. Hallet, Evan Harries, Franklyn Hall, Geo. C. Harvey, A. H. Hanson, Darwin C. Hawn, Walt Hale, Ben Howard, W. E. Hardy, Hickman Bros., Wm. Haworth, Jno. Havens, Frank Hazelton, G. Wm. Harris, Jas. S. Hutton, Maxwell Harris, T. E. B. Henry, Wallie Hepple, Alf Holt, S. H. Hadley, W. J. Henderson, Heeley and Meeley.

Irish, Frank, J. Irwin.

Jackson, Chas. W., Stanley Johns, Fred N. Johnson, H. R. Johnson, Ralph G. Johnstone, Tom L. Johnson.

Kingdon, Francis, Jno. E. Kellard, Leslie King, Geo. L. Kennedy, Everett King, J. Francis Kirke, Jno. P. Kennedy.

Livingston, Alb., Lester Lonergan, E. Lehay, Matt M. Lewis, Frank Long, Harry B. Lester, Rich'd F. Lindsay, Ralph Lamme, Frek G. Lewis, Fred Long, Percy Lennon, Jos. Lorrain, F. Le Page, Billy Lamont, Chas. N. Lum, Gaylord Lawman, Frank G. Losey, C. A. Loder.

Moore, Chas. A., G. Palmer Moore, Wm. Morris, Geo. Ma Dell, Prof. Al. Meyers, Frank Miller, Chas. A. Morton, Gerald Marr, Hallen Mostyn, Harry L. Miller, Lawrence Marston, Chas. Masterson, H. C. Moseley, Priestly Morrison, Harvey F. Miller, Wm. V. Mong, Dave A. Martin, Chas. Morrell, David Murray, W. J. Montgomery, Jos. Maylon, W. E. Martin, Jno. R. Mack, Thos. H. McKay, Jas. McCoy, W. J. McIntyre, P. J. McCarthy, Geo. J. McFarland, Chas. L. McDonald, Landon McCormick, Bartly McCullem, Jos. M. Malts.

Neville, Geo., L. L. Nowell, Wm. Norris, H. S. Northrup, Gus Neaville, Claude Nelson, Jas. Neill, Hale Norcross.

O'Neill, Cecil, Lynn Osborne, Jos. O'Keefe, Wm. O'Day, W. H. Ovlatt, Wm. H. Odell, Jas. C. O'Neil.

Paulo, Fred, Louis Peters, Goff Phillips, J. E. Payette, Geo. W. Paige, Will A. Peters, F. J. Penefeather, E. E. Pardue, W. H. Post.

Reddell, Louis, Sidney Rosenfeld, Harry Richards, Harry E. Ramsay, Ben Roth, Abe Rauch, Jno. W. Rankin, W. V. Ranous, Harry Roches, T. Howell Richards, Boyd Rotnum, J. A. Reed, Harry Reavey, Gus Roberts, H. Reeve, Alb. Russell, Andrew Robinson, Ralph Root, E. J. Ratcliffe.

Settle, Edward, Willis Steele, W. W. Sparks, B. F. Smith, Will E. Sherwood, Will G. Slider, Harry Shurman, Chas. Southworth, Walt F. Shenberger, O. M. Scott, Templar Saxe, Frank Symonds, Harry B. Smith, Walt G. Snyder, M. A. Somers, Geo. E. Stout, Forrest Stanley, Wm. M. Sheldon, Walt B. Smith, Aldora Shem, Robt. L. Sanford, L. Roy Smith, R. J. Struck, Paul Scott, Jno. G. Staff, A. C. Stark, Hobart Smock, H. C. Stanley.

Turner, Beverly W., Lee Townsend, Jac Tucker, Chester Taylor, Chas. F. Tingey, Fred C. Truesdell, Wm. H. Thompson.

Vail, Geo. M., Wm. Vaughan.

Walcott, Chas., W. C. White, Bert Wiggin, Willmott Williams, Wm. Weber, Harry Waltzer, Tony Wilson, Frank Witter, H. McRae Webster, Frank Weed, Sr., Thos. L. Wilson

TELEGRAPHIC NEWS

CHICAGO.

Business Excellent—Smiling Island's Success —Notes of Amusements.

(Special to The Mirror.)

CHICAGO, Feb. 11.

In spite of heavy snowstorms Chicago has been going to the theatre lately with some of its old-time enthusiasm, large audiences being the rule. The bills next week:

Illinois, Parsifal in English; Studebaker, Girl and Bandit, sixth week; Grand Opera House, Hackett in Fortunes of the King; Powers, May Irwin, second and closing week; Garrick, Royal Chef, second and closing week; Auditorium, Ben Hur, second week; McVicker's, Andrew Mack, second and closing week; Great Northern, Florence Bindley; La Salle, His Highness the Bey; Hyde and Behman's, Smiling Island, second week; Bush Temple, stock in Friends; People's, stock in Woman Against Woman; Bijou, Factory Girl; Academy, After Midnight; Alhambra, Child Slaves of New York; Columbus, Nanette Comstock in The Crisis; Thirty-first Street, May Hosmer Stock in comedy drama; Criterion, Shadows of a Great City; Howard's, stock in melodrama; Avenue, stock in melodrama.

Shakespeare is still popular on the North Side, if one may draw a safe conclusion from a big matinee on a blizzardy day. The Bush Temple was filled Wednesday, and Romeo and Juliet seemed to fully meet the expectations of the audience. To be sure, no possible chance to detect comedy and to laugh was allowed to pass, and when Juliet showed how a lace scarf may be used as an elevator for a kiss, in the balcony scene, by kissing one end and letting it down and drawing it back after it had touched the lips of Romeo, mirth reigned for a moment out in front. Still, the death of Mercutio saddened everybody, and every word of Friar Lawrence and the ill-fated young couple come to wed was received with the closest attention. George Alison read Romeo's lines deliberately, rationally and often enhanced his acting with a touch of the fervor which is supposed to have animated the fiery and reckless young aristocrat of Verona. Mabel Montgomery surprised even some of her admirers with the general excellence of her Juliet, her voice and manner, in the earlier scenes at least, being particularly pleasing. The distinctness of her reading was most gratifying, and her Juliet had plenty of life, impulse and beauty, a sincere and successful achievement. Charles Balsar's Mercutio had hardly sufficient impetuosity and gayety, but a true Mercutio suddenly appeared in the duel scene, and the death was finely done, getting much applause and curtain calls. Kate Blanke gave a real impersonation of the Nurse, hiding her own self completely in excellence of make-up and a most natural and faithful expression of the character. Alfred R. Brook read the Friar's lines impressively and distinctly, erring a little with sing-song elocution. Morris McHugh got his usual laughs with his low comedy Peter, and Milford Giffin was a fair Benvolio. Stage Director Fred Powers gave the play a beautiful production with new scenery painted by Gabriel Pollock.

Fred. Wildman suffered a slight stroke of paralysis Feb. 6, and the news greatly alarmed his many friends, but the next day he was better, and his physician said he would recover, though temporarily he could neither walk nor speak.

Frederick Van Rensellaer, who was leading man of Amber Lawlord's American Woman company, which opened in Davenport, Jan. 11, returned to Chicago last week, also Franklin Underwood, Mr. and Mrs. Del Vecchio, George Moore, Miss Vorhees, and William F. Clifton. Bradlee Martin remained in Kansas City, where, with other former members of the American Woman company, including James Evans, and Messrs. Underwood, Van Rensellaer, and Clifton, he will join the new Woodward company, headed by Jane Kennark, that is going out Feb. 19 in Moths, opening at the Auditorium, Kansas City.

Esmeralda was very tastefully and effectively staged at the People's last week, and generally well played, Joseph O'Meara, the former heavy, doing surprisingly well in the lead as Dave Hardy. Maude Gilbert, making her first appearance at the People's as Esmeralda, brought good looks and considerable ability, but she was a little too demonstrative, instead of sincere and appealing, at times, and her voice, in emphasis or excitement, was not of pleasing quality or else not well handled, it being exceptionally pleasing in conversational tones. James Nelson's quiet, sympathy-winning Elbert Rogers, was throughly creditable. Coral Armin was a bright and natural Nora, and Dorothy Russell, playing her first part in professional drama, was a pretty Kate and showed promise. George Berry, the stage director, gave Act III an exterior garden setting with excellent effect.

Smiling Island, opening the musical comedy season at Hyde and Behman's, has had a run of large audiences its first week, and has won encouragement from them and the critics, the *Tribune* leading in the press discovery of the "operaganza's" pleasing make-up. While there are no electric lights in the cast there is sufficient talent to deliver the happy-go-lucky mixture of catchy music and low comedy. William Blaisdell was good enough as Chestnut Penn, and he and the pony ballet got many encores for "The Prettiest Girl in Borneo." The moonlight buggy ride with the real, old gray nag and farm wagon on the stage behind the chorus, made a hit, also the live lamb in a later song. Edna Aug had to respond to many recalls, due to her interjected specialties, and the immenseness and beauty of Catherine Hayes, aided by her ingratiating manner, made her personal success second to none. Ed Redway, the diminutive, got the favor of the audience with his German comedy and singing, not to mention his contrasts with Miss Hayes. William Cameron, last seen here with Forbidden Land, gave the phantom cop with acrobatic prowess, and David Torrance was a good Scot, especially vocally. Ruby Fitzhugh, whose beauty and graceful acting helped her at once, had to repeat the "Kissing Game." Sydney De Gray aided some with his voice, but not otherwise. There is no romance or glamor about Mr. De Gray on the stage. The chorus was handsome and the numbers clever.

The company appearing at the Auditorium in Ben Hur was generally adequate. Alphonz Ethier, cast for Messala, played Ben Hur the opening night, Orrin Johnson being too hoarse, and made an excellent impression. Robert McWade gave an admirable performance of Simonides, strong, rational and finely sustained. Stella Boniface Weaver was similarly excellent as Amrah. James Ryan looked the handsome Messala, but lacked strength. Zaidee Appleton was a satisfactory Tirzah, and Ellen Mortimer sufficiently pretty and appealing as Esther. Henry Weaver was a good Ilderim and Charles Riegel a good Tribune.

Joseph E. G. Ryan probably has the unique record of being favored first on Sunday with a special four-page blue supplement in the *Tribune* and the following Monday with a special mention in the McCutcheon cartoon on the front page of the *Tribune* for the Automobile show in the Coliseum. This appears to be the record for enterprsing press representatives in Chicago. Toxen Worm, please notice.

Howard Laing, of the Chicago, Milwaukee and St. Paul Road, has exploded the hoodoo about the No. 13. He started on his latest vacation trip on Friday the 13th and had berth 13 in the Pullman. There were 13 cars on the train when he started and he had stateroom 13 during a portion of the trip that was on water. The weather was fine throughout the trip and all went well from start to finish.

Colonel Leslie Davis, manager of the People's, has had the encouragement lately of some of the largest matinees in the history of the house. He has made several changes in the company, engaging Maud Gilbert as leading woman, in place of Lilian O'Neil, and making a leading man of Joseph O'Meara, who has made an excellent record as heavy in the same company.

Olive Ruggles has rejoined Sweet Clover to play her old part.

Randolph Hartley, formerly of the editorial staff of THE DRAMATIC MIRROR in New York, is spending several weeks in Chicago as James K. Hackett's press representative.

Jessie E. Pringle was out of the cast at the People's last week on account of illness, and Mrs. Del Vecchio took her place.

The Studebaker was filled to overflowing last Saturday night, the fourth Saturday night of The Girl and the Bandit, and there was a very large house the same day in the afternoon. The comedy sprite, Mabel Hite, touched the laugh-springs as constantly as ever and her goblin song with Joseph Miron was a genuine hit. Walter Jones has improved Clancy to a finish and it has done much to maintain the popularity of the attraction as well as to establish the popularity of Mr. Jones in his home town.

Several members of Amber Lawlord's American Woman company, which opened at Davenport Jan. 11 and went Southwest, were back in town last week. It is said that Miss Lawlord is negotiating for a new play and will go out again soon.

Andrew Mack has been admired and applauded by big houses all week at McVicker's, and his play, The Way to Kenmare, has been praised by the press as an improvement over the usual vehicle for a star of emerald hue. Mr. Mack is always careful to give a thoroughly good performance of his own role, and all his songs are hits with his audience. His company this season is excellent, and Edwin Brandt as Fairley, George Deyo as the Earl, Luke Martin as Con O'Neil, Eddie Heron as Mulkenan Hogan, Thomas E. Jackson as O'Shale, Josephine Lovett as Rose, Mae Stevenson as Moira and Anna Mack Berlein as Mrs. Malony deserve special mention. The scenery is admirable, and the storm at the ruined castle is very effective, except too much lightning.

A little nonsense now and then is relished by the best of men, and May Irwin is relished at Powers'. Her engagement has been a popular success, the house being filled twice on Wednesday in a heavy storm. In the support Atchison Ely has attracted especial attention as an all-round entertainer, and Jane Burby, A. S. Lipman and Frances Gordon have received good notices.

The Girl from Dixie has had a good week at the Great Northern, with much improvement noted over its former condition at the Garrick last Summer.

Ben Greet's company will play Shakespeare and miracle plays three weeks, beginning April 3, at the Studebaker.

OTIS L. COLBURN.

BOSTON.

Russian Drama a Novelty—Jefferson's Boston Farewell—Viola Allen—Notes.

(Special to The Mirror.)

BOSTON, Feb. 13.

Of the changes in bill in Boston next week the most important will be at the Hollis, where Viola Allen will come with The Winter's Tale. She had been booked to come here at the Colonial earlier in the season, but the date of her New York engagement caused a change of time, so that she will now appear at the other house at the time which had been held for Mrs. Gilbert, if she had lived.

The Sixth Commandment will be a genuine novelty at the Castle Square with the stock company, the cast for this Russian drama being as follows: Lord Damar, of the English Foreign Office, John Waldron; Targovica, of the Russian police, Howell Hansel; the Hon. Thomas Hawke, V. C., De Witt C. Jennings; Richard Burnaby, A. H. Van Buren; Olga Variamoff, known in England as Mrs. Delmar, Lillian Kemble; Sophie Dubrovna, a Russian messenger, Frances Starr; Barrie, Sadie Galloupe.

The Man o' Warsman, Thomas E. Shea's old success, will be the offering for the stock company at the Bowdoin Square, following the big week of The Great Train Robbery.

Annie Russell will have only one more week at the Park in Brother Jacques, which has done good business, although hardly worthy of the star. For the third and last week of her engagement she will produce Jimmy the Carrier, an entirely original play by Israel Zangwill, who is here directing the rehearsals.

Lew Dockstader's Minstrels will be a jolly entertainment for the Tremont next week, establishing a wide range in the style of offerings which have extended from Parsifal to burnt cork. The Bank Officers had an extremely successful week for their theatricals.

Ed. Blondell will be the new star to come to the Globe next week, appearing there in The Lost Boy.

Escaped from the Harem, another melodrama from the Orient, will be the attraction at the Grand Opera House with a strong cast and elaborate settings.

Wright Lorimer will be at the Majestic for his last week in The Shepherd King before going to New York. He has been ill for several nights and out of the cast, but he is now all right, and will give the charity matinee of The Man o' Airlee, according to his original programme. This will easily be one of his best offerings of the season.

Mrs. Wiggs of the Cabbage Patch will continue at the Boston for just one more week, breaking all the records that it has established in this city. The size of the auditorium is so great that more people can get packed in at one performance than would be seen at some playhouses for a week. The records of last year are completely smashed.

Ethel Barrymore was entertained by friends at Hyde Park over her first Sunday in Boston. She will now have a little experience with the one-night stands of New England.

It was a great compliment to Lindsay Morison, of the stock company at the Castle Square, that he should be selected by the Hasty Pudding boys at Harvard to take charge of the details of their production of comic opera this Spring. In order that he may devote his entire time to this important undertaking he has been released from duty at the Castle Square for the entire month of April. Mr. Morison is very expert in such productions.

Joe Jefferson's farewell to the Boston stage will be said in before-the-curtain speeches during the performances of Rip Van Winkle, which his sons, Thomas and Joseph, will give at the Boston Easter week. He will not act, but he will speak a few words each night. Later, in New York, at the Joseph Holland benefit, he will take his actual farewell of the stage.

Alice in Wonderland, Continued, will be the opera to be given by the Vincent Club this Winter.

Helen Bates McNally, formerly the chorus girl with the Four Cohans, lost her suit for breach of promise against Robert Emmons Lee. The jury was out for a long time, staying out over night, but in the morning it reported, and favored the young man, hero of two engagements with the same young lady, at all points. Damages of $30,000 were wanted.

Carlotta Nillson was seriously ill and lost several performances of Letty this week. She collapsed upon the stage of the Colonial, fainting just at the close of the second act at the matinee, 8.

Quite a number of special engagements have been made for Annie Russell's company for the presentation of Jimmy the Carrier, including C. Blanche Rice, Sarah McVicker, and John W. Jenning.

Mary Sanders is at home for a brief visit before going to Cleveland for a long engagement, and the other evening a group of friends entertained her in a box party at the Castle Square There was a great demonstration as soon as the audience discovered that their great favorite was in one of the boxes, showing that she is not forgotten at the house where she scored so many successes.

John B. Schoeffel now expects to launch his new 90-foot yacht at the Neponset yards in May. One of the papers says it will be called the *Prosset*—Prosit!

A juggling in dates brings De Wolf Hopper, in Wang, in at the Majestic at the time which had been held for Grace George, who goes to New York. The reception in honor of Will A. McConnell, journalist and manager, has been indefinitely postponed.

George A. Kingsbury and Samuel E. Rork will now be actively at work on the preparations for the professional production of The Filibuster. The amateur trying out was eminently satisfactory.

Israel Zangwill has had yards of interviews on Zionism since he struck Boston to direct the rehearsals of Jimmy the Carrier. He will make some speeches here, too, on the subject.

JAY BENTON.

PHILADELPHIA.

Society Favors the Theatres—Some Good Attractions—Business Excellent.

(Special to The Mirror.)

PHILADELPHIA, Feb. 11.

In spite of the bad weather all our theatres are doing well. Society has been out in force with large theatre parties, as the various attractions at our high priced places of amusement are particularly inviting. At the popular priced houses business has been large the entire season.

John Drew, at the Broad Street Theatre with The Duke of Killicrankie, closes his two weeks' engagement this evening, which has been the most successful he has played here in many years. Margaret Dale is a great favorite in this, her native, city, and many social functions were given in her honor. Forbes Robertson with Love and the Man follows Feb. 13 for two weeks.

Woodland at the Chestnut Street Theatre has been greatly admired and fully deserved its large patronage. Its two weeks' term closed this evening. Piff, Paff, Pouf, seen here before this season, follows Feb. 13 for one week. The Girl from Kay's Feb. 20, for two weeks.

Babes in Toyland is a great success, and remains at the Chestnut Street Opera House the coming week, which is the third and last. Nance O'Neil, whose last appearance in this city was made many years ago in the stock company at the Park Theatre, under the management of William J. Gilmore, is booked at the Opera House, Feb. 20, for two weeks. Humpty Dumpty comes March 6.

Lionel Barrymore in The Other Girl has made a big personal hit at the Garrick Theatre and remains for the coming week. The play has been well received. Eleanor Robson in Merely Mary Ann Feb. 20. The Wizard of Oz March 6.

Ezra Kendall, in his new play, Weather Beaten Benson, is in his second and last week at the Walnut Street Theatre. This style of attraction just suits the patrons and the "Benefit Ticket Sellers," and as already stated, has been one of the few good engagements of the Walnut's season. Owing to the illness of Mr. Kendall the house had to be closed on Feb. 9. Jewel of Asia week Feb. 13. Mrs. Wiggs of the Cabbage Patch Feb. 20, two weeks. The Isle of Spice March 6.

At the Casino Joseph Hart and Carrie De Mar in Mama's Papa are attracting good patronage. There have been many novelties introduced of a pleasing nature, especially for the pretty chorus contingent.

The Eternal City, with Edward J. Morgan and Janet Waldorf, is a big card at the Park Theatre, and remains for the coming week. 'Way Down East follows Feb. 20.

The Grand Opera House leads all the popular priced theatres in attractions and patronage. The steady clientele is of immense proportions, in keeping with the extraordinary seating capacity, which is filled nightly and often hundreds are turned away. Me, Him and I attracted the usual large crowds and pleased everybody this week. Coming: George Sidney in Busy Izzy, Feb. 13; Nat M. Wills in A Son of Rest, 20; The Fortune Hunters, 27.

Girard Avenue Theatre, with Texas, this week played to remunerative patronage. David Higgins, in His Last Dollar, follows Feb. 13, this being his second engagement in this city within a short time. Mrs. Mac the Mayor Feb. 20.

The National Theatre always does well with sensational dramas, and The Child Wife this week is no exception and pleased large audiences anxious to be thrilled. Terry McGovern opens Feb. 13.

Across the Pacific, with Harry Clay Blaney, at the People's Theatre this week attracted paying audiences. A Desperate Chance Feb. 13.

Hart's Kensington Theatre, with On the Suwanee River, did fairly well all this week.

Blaney's Arch Street Theatre is well managed and now can boast of a steady patronage that insures profitable returns with every change of programme. A Little Outcast this week to very large patronage. Queen of the Highway Feb. 13.

Forepaugh's Theatre Stock company appeared this week in a splendid production of The Octoroon. For the coming week In the Palace of the King.

Darcy and Speck's Stock company at the Standard Theatre deserves special notice for this week's representation of Under the Russian Flag.

Saake's German Stock at the Bijou Theatre, with a nightly change of good plays, finely presented, continues in popular favor.

Dumont's Minstrels at the Eleventh Street Opera House, with new local and funny burlesques on timely topics, attract the usual large business.

Burton Holmes with his amusing travelogues inaugurated his season this week at the Academy of Music, and returns Feb. 17 and 18.

The Metropolitan Opera company will appear at the Academy of Music in Faust Feb. 14.

S. FERNBERGER.

ST. LOUIS.

Patronage Lacking at the Theatres—Attractions for the Week—Notes.

(Special to The Mirror.)

ST. LOUIS, Feb. 11.

Evidences of the change in the appreciation of local theatricals continue to manifest themselves. High-priced attractions, whatever their real or assumed merit, are suffering for lack of support. At the Olympic The Sho-Gun, easily the most impressive offering on its sartorial side, to say nothing of its music and dialogue, is playing to a beggarly array of empty benches. Tim Murphy, at the Century, with an ambitious double bill designed to set off all there is in him as a comedian, is sharing a similar fate, and, by a strange contrast, the cheapest offering in town, the stock company's essay at the Odeon, is doing next to nothing. There's no discounting the beauty and the entertaining value of The Sho-Gun. Its two acts have an investiture of scenery never equaled since the days of the Lilliputians, first edition, brought to the same house fifteen years ago or so. But the Olympic audiences refuse to take the Ade book at its value. They fail to understand the biting sarcasm and the designed assault on national characteristics which the author has put into his lines at every turn and quiver thereof. Ade's acidulated homilies on the trust evil, the labor troubles and other current things of reality either shoot over the heads of the ordinary visitor or fall on calloused tympani.

Tim Murphy never struck again the gait with which he went over the boards as the Congressman in A Texas Steer. In the two comedlettas which he now exhibits at the Century there is no opportunity for noting that added versatility which years should reveal in the actor's calling. Tim Murphy remains the same Tim Murphy of previous endeavor, even allowing for the sententious dictum that an improving actor is never a great one. At this writing a somewhat similar report must be made for Charles Hawtrey, who comes to the Century to-morrow in the venture of former years, A Message from Mars. Hawtrey might have given us something different after his long absence from St. Louis, but we are to have an offset at the other house controlled for Charlie Spaulding by Patrick Short in the forthcoming visit of the dean of America's faculty of comedy, William H. Crane, who is to give us Business Is Business.

At the Garrick, with fine disregard for counter attractions, that old favorite, a Chinese Honeymoon, has been holding forth all week, beginning with a record house at the Sunday matinee, dropping a bit on Monday night, gaining a bit on Tuesday, and reaching out for "turn-away" audiences later in the week. The convenient hook to hang the worn-out critical methods on—to wit, comparison of Georgia Bryton's work with that of Katie Barry as Fi Fi—has been freely used by reviewers, but not to the disparagement of box office returns. The Sunday "professional matinee" called forth a house crowded to the doors, and the money from this part of the Garrick venture comes so easily and pleasantly that it is not violating a confidence to say that professional matinees at the new house will be of the established order of things henceforth. In keeping with this Paula Edwardes, who opens a practically indefinite stay at the Garrick with the Sunday matinee, has been receiving some stunning advance notices, all of which goes to prove that well directed publicity pays by a big majority.

Hardly had the dignified Sherlock Holmes of Erroll Dunbar bidden farewell before another management, the Grand's, announce another bill of the same sort—David Harum as interpreted by William H. Turner. Gillette was at the Olympic in The Admirable Crichton, while Dunbar was trying his skill as S. Holmes, Esq. at the Imperial, and now Turner is to be at the Market Street house during the week that Crane is appearing in a novelty on Broadway.

At Havlin's the Russell Brothers exceeded their expectations in The Female Detectives. Business was good all week. Now comes The Way of the Transgressor. Vaudeville specialties will be used somewhat to assuage the lurid aspect of the title; also four Landseer dogs said to exhibit almost human intelligence at intervals.

To-morrow night the Herr Direktor Ferdinand Welb celebrates his duo decade as a director and his thirty-fifth anniversary as an actor at the Olympic. If some fairy, quite apart from the manner of fairies, suddenly gave Herr Welb the gift of English speech we would not marvel at the fairy quite so much as at the scholarly ripeness and extraordinary skill of this best of German actors. "Age cannot wither, nor custom stale his infinite variety." To hear him declaim his sonorous sentences of the "Vaterland" with gesture care-free and appropriate is part of a liberal education. All the Germans from Carondelet to Baden have already signified their intention to be present to grace the occasion, and "Die Wacht am Rhein" will stand fast and true at Tony Faust's after the show—that I can warrant you, my masters. Rosemueller und Finke, one of those comedies that's held the German boads since the night the memory of man runneth not to the contrary, is the offering.

The Smart Set has been holding forth at the Imperial all week. The colored population patronized the show liberally. For His Sister's Honor is the bill the week of Feb. 12.

The Crawford is still playing melodrama of the mountainous sort—that is, mountain regions are the topographic theme. Recently it was The Hills of California; now 'tis The Knobs o' Tennessee. Hal Reid is responsible. Arrangements are being gradually perfected to move the Coliseum at Thirteenth and Locust streets farther west, which when accomplished will open Locust Street through the northern centre of the old town, and then, if ever, President Crawford will come into his own. Great things impend here besides in a general way now that J. Pierpont Morgan is reputed to be the real owner of the Transit Company, and will thus hold in the hollow of his hand all our urban transportational destinies.

The Odeon Stock company finishes with Jim the Penman Sunday night. Then after the usual Monday evening hiatus we are to have The Moth and the Flame. In this connection—stock company work—I learn that Victory Bateman, who did the longest, hardest and altogether most remarkable stock company stunt on local record, is about to go into opera, having made application to enter the chorus of a company now playing here.

Paderewski and Kreisler are booked here for early appearance, the former at the Odeon on Monday evening, Feb. 20, provided the illness of his wife does not prevent. Kreisler plays for the Choral-Symphony Society on Feb. 27.

Local papers, particularly the *Post-Dispatch*, have been giving a great deal of space of late to Mrs. Fiske and a discussion of her Leah Kleschna. Mrs. Fiske was a St. Louis school girl, and the splendid height to which she has risen in the drama is made the more gratifying because of her earlier St. Louis associations. Regret is general that Mrs. Fiske will not visit this city this season. The *Post-Dispatch* explains that she is barred by the Syndicate. Formerly she could come to the Grand Opera House, but now that Klaw and Erlanger and Stair and Havlin have joined hands there seems to be no theatre at which she can play. This state of affairs does not incline our community toward the Theatrical Trust with anything akin to kindness.

A few references regarding the recent Apollo Club concert continue to appear in the local prints. Anton Hekking, the Belgian 'cellist, made the hit of his life in an unexpected way when he caused the gabblers in the boxes to cease from gabbling by sitting like a graven image behind his instrument after taking his place on the stage. Nor would he play a note, nor even essay a tuning phrase, before the house had gone into a state of apparent coma. With the coma Hekking's art pause came to a period.

For the benefit of the Second Baptist Church Organist Galloway gave a recital at the sacred edifice on Thursday last. The Temple Male Quartette, Joe Buse, George Ravold, John Rohan, and James Stanley, assisted. Harold Gordon, late of the Southwell Opera company, at the obsequies of which he was assisted by Baritone Harry Luckstone, and Nina Marsh, appeared in a concert under Woman's Training School auspices recently.

Edna Fassett, perhaps the most promising soprano of the younger set in this part of the country, sang at the Pilgrim Congregational Church on Friday, thus making her farewell. Miss Fassett goes East to join the comic opera ranks. The concert was under the direction of the indefatigable Mrs. Stella Kellogg Haines, who has turned out some excellent vocal forces in her time.

Mrs. William K. Bixby, who now occupies the most palatial home in St. Louis and one of the show places of the Western country—the old Kauffman mansion, occupying a double city block at Lindell Boulevard and Kingshighway—entertained the Memorial Home people with a grand concert the other night, which affair was the occasion of much noteworthy music.

J. A. NORTON.

WASHINGTON.

What Is Offered at the Capital—Inauguration Week Attractions.

(Special to The Mirror.)

WASHINGTON, Feb. 11.

Next week's announcements for the theatres commencing Monday, Feb 13, are: National Theatre, William Gillette in The Admirable Crichton; Columbia Theatre, Ezra Kendall in Weather Beaten Benson; Lafayette Square Opera House, Al. H. Wilson in The Watch on the Rhine; Academy of Music, Too Proud to Beg.

At a meeting of the friends of the Washington Symphony Orchestra at the Washington College

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

of Music during the week to advise plans for the further continuance of this musical organization a plan was proposed and adopted that if the public of Washington would raise a fund of $5,000, first, by donations; second, by subscription for stock at $5 per share, or, third, by advance subscription for tickets to be used for concerts next season, certain of those subscribers who have contributed to the support of the orchestra for the past three years would generously continue to sustain it for the year 1905-1906; none of the money subscribed for next season to be used for the payment for any of the orchestra's present liabilities; the money to be devoted to the future support of the organization. Committees have been appointed to undertake the work.

Wednesday afternoon at the matinee of Raffles at the National Theatre Forbes Robertson and his English company were professional guests of Kyrle Bellew.

Commencing Tuesday afternoon, Feb. 14, Burton Holmes' illustrated lecture course of five successive Tuesday afternoons opens at the Columbia Theatre with "In London." The other subjects will be: "Round About London," "Beautiful Ireland," "The Russian Empire," and "Japan.

The engagement of Forbes Robertson in Love and the Man has been noteworthily successful, the presentation being praised for its artistic excellence. Wednesday night at the Columbia the body of the house was taken up entirely by Columbia Commandery No. 2, Knights Templar, and their friends.

Presidential inauguration week attractions, besides Maxine Elliott in Her Own Way at the National Theatre, are The Sultan of Sulu at the Columbia, Buzy Izzy at the Lafayette, and His Last Dollar at the Academy.

Madame Sembrich is announced for a song recital at the National Theatre 23, assisted by Isadore Luckstone.

For the week of Feb. 20 the attractions are: Rogers Brothers at the National; Woodland, Columbia; John and Emma Ray, Lafayette, and Texas at the Academy.

The Rev. D. J. Stafford, D.D., will deliver his lecture on Hamlet at the Lafayette Square Tuesday afternoon, 28, for the benefit of the work for poor churches.

JOHN T. WARDE.

BALTIMORE.

A Veteran Actress' Birthday—Bills at the Theatres—Notes.

(Special to The Mirror.)

BALTIMORE, Feb. 11.

George M. Cohan presents Little Johnny Jones at Ford's Grand Opera House next week. Eleanor Robson, as Merely Mary Ann, did a splendid business this week.

The Rogers Brothers in Paris will be at the Academy beginning on Monday night. The attendance at the performances of E. H. Sothern and Julia Marlowe was fair.

The Rays, Johnny and Emma, are booked for the Auditorium in Down the Pike. McFadden's Flats was the attraction this week.

In Old Kentucky will be seen at the Holliday Street.

The attraction at Blaney's will be Alone in the World. Terry McGovern in For Fame or Fortune did very well this week.

East Lynne is the play for next week at Chase's. The De Witt company scored quite a success in London Assurance this week.

Quincy Adams Sawyer, at the Lyric this week, did a fair business.

The Chamber Musical Concert by the Kneisel Quartette, with Harold Randolph, pianist, was given at the Peabody Hall this afternoon. From an artistic standpoint it was a decided success.

Mrs. Jane Germon, the veteran actress, whose impersonations were the delight of the playgoing public of the older generation, celebrated her eighty-fourth birthday on Wednesday last quietly at her home. Mrs. Germon retired from the stage about fifteen years ago, and since that time has resided in this city.

Nellie Church, thirteen years old, song and dance artist, of the Ziegfeld Vaudeville company, was very badly burned while making up for her part at Philanthropy Hall on last Monday night. The edge of her spangled skirt struck a candle and in an instant the child was ablaze.

HAROLD RUTLEDGE.

CINCINNATI.

Popular Successes Coming—Legislative Alarms for Dreamland.

(Special to The Mirror.)

CINCINNATI, Feb. 11.

The Grand has entered upon a long series of musical offerings, and the first, Madame Schumann-Heink in Love's Lottery, closes a big week's business at advanced prices to-night. For Monday this house will have Edna May in The School Girl, her first appearance in Cincinnati. In the company are Fred Leslie, Jr., Fred Wright, Jr., and James Blakely as comedians. The Prince of Pilsen Feb. 20; Parsifal 27.

The ever-poplar Sign of the Cross is to be at the Walnut next week, and the indications are that it will fully duplicate the many successful engagements it has already had in this city.

The Forepaugh company, at Robinson's, will take its first plunge into the classics at to-morrow's matinee, when Romeo and Juliet will be the bill. John Farrell will be seen as Romeo and Lavinia Shannon as Juliet.

Sein Prinzesschen, a comedy in three acts, will be the bill of the German company at their usual Sunday night performance.

The Lyceum will have Darkest Russia next week. It ought to prove most acceptable to the patrons of that house.

At Heuck's No Wedding Bells for Her will be the bill, and fine scenery and an excellent cast are promised.

Dreamland, the Summer park which it is proposed to establish in Evanston, one of Cincinnati's aristocratic suburbs, is already beginning to encounter a rocky road. The City Council has passed an ordinance which practically requires all the buildings to be of fireproof construction, and a local option election has been called for Feb. 18, which will presumably prevent the sale of any form of liquor upon the grounds. The projectors of the enterprise have not yet disclosed what action they will take in view of these developments.

H. A. SUTTON.

PITTSBURGH.

The Stock Company's New Bills—At Other Theatres—Tunis F. Dean Ill.

(Special to The Mirror.)

PITTSBURGH, Feb. 11.

The four weeks' engagement of Amelia Bingham at the Alvin which ended to-night attracted large audiences, but whether it was a pecuniary success or not is a question, as the expenses were very heavy during the period. Robert Mantell, assisted by Marie Booth Russell, Robert Haines, and the Harry Davis Stock company, commences a four weeks' engagement at this house on next Monday, opening with Richard III. Richelieu, Othello, and The Dagger and the Cross are the plays to follow.

At the other theatres next week: The Duquesne will offer Me, Him and I, with Bickel, Watson, and Wrothe featured. Eva Tanguay in The Sambo Girl follows. Jim Bludso will hold forth at the Avenue. Howard Hall in The Waif's Paradise will be at the Bijou, followed by The Curse of Drink. Out at the Empire, A Hot Old Time will be the bill. Lulu Glaser in A Madcap Princess at the Nixon; and The Girl from Dixie at the Gayety, with Williams and Walker underlined, for two weeks.

The many friends of Tunis F. Dean, the well-known press representative of the Alvin, will no doubt regret to learn of his having contracted pneumonia on last Wednesday, and he is now confined to his apartments. Mr. Dean's duties have been temporarily entrusted to Elmer Rigdon, who is the press representative of the Grand.

ALBERT S. L. HEWES.

THE FOREIGN STAGE

LONDON.

Notes of Matters Incidental to the Theatre by "Gawain."

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,

LONDON, Feb. 1.

Photo by Romney, Glasgow, Scotland.

ELSIE MOLLOY.

Herewith is a photo of one of our most promising young musical-play actresses—namely, Elsie Molloy, who has been making much success in London and other portions of the British Isles in Elleline Terriss' part of the Queen in that pretty musical mixture, The Cherry Girl. The enchanting Elsie seizing on certain tender passages in this character shows that in addition to her charming singing and comedy acting she has the true touch of pathos, that is so rare among our modern younger histrions.

I have already notified you that the next production at the Adelphi will be Hamlet, with Harry B. Irving as the Prince. This arrangement is already causing considerable discussion in journalistic and other circles, and columns have been writen concerning young Irving's distinguished father's Hamlet, which, at the Lyceum thirty years ago, drew vast crowds for over 200 nights. This is, of course, the Hamlet record run. As in the case of most of the elder Irving's Shakespearean ventures, so original and so freshly thought out was the impersonation that it afforded much food for discussion among the best playgoers and the ditto critics.

Speaking of critics, I have to call your attention to a most interesting new volume just issued by Publisher Nash and entitled "Dramatic Criticism, 1903-1904." This volume contains all the chief theatrical notices contributed to several leading journals during that period by J. T. Grein, the brilliant young Dutch Consul, who, though often faddish (as I hold him to be) as to the now wholesale Repertoire Theatre craze, is yet one of the most keenly analytical, sanest and most "illuminative" of our modern dramatic critics. He (not to mention She) who secures this cheap volume—and reads it—will learn much concerning the past year's theatrical productions, both British and foreign. Moreover, this collection of carefully thought out criticisms is handy for reference.

Discussions continue to rage as to the question "To Book or Not to Book" (meaning as to the cheap pit and gallery seats); also as to the fresh cropping up of charges for programmes (often loaded with advertisements) and the recrudescence of other silly fees at certain of the best West End houses. Likewise, as to Citizen Doctor Torrey's unmeasured attacks on the Stage and all concerned therewith.

As to Torrey's methods concerning his pending mammoth mission in the higher circles of the West End, the Reverend and Honorable James Adderly, an aristocratically born but most devout High Church cleric and splendid and fearless philanthropist and reformer, wrote a most common-sensible letter this week in the *Daily News*, which is the leading social and political organ of the nonconformist churches of all denominations. Among other things, the Rev. and Hon. James thus held forth:

"Are there not some things that used to be said by a Gospel preacher in perfect good faith which it is better not to say now? Ought we not to be very careful not to make those sad whom the Lord has not made sad? You will pardon me if I suggest that you will be doing wrongly if you continue to condemn all actors and actresses, all smokers of tobacco, all 'higher critics.' Would it not be more like our Lord to fasten upon real sins, such as hypocrisy, extravagance, covetousness, and idleness, and show the rich, and the poor, too, that belief in Christ involves the complete renunciation of these? I know nothing of the state of society in your own country, but I do know London. I know that there are professing Christians who are living wasteful, idle, pleasure-seeking lives. I know that the poor are being sweated and forced to live in miserable houses at exorbitant rents. I know that attempts to restrain the liquor traffic, with its devastating work, are bitterly opposed by men and women who name the name of Christ. I know that the children of the rich are being brought up with the same selfish disregard of their neighbors and the same criminal disrespect for hard work which have produced luxury and callousness in their parents, and have produced the 'social problem' in England which now confronts us. When I read the prophecies of Isaiah and Amos and Malachi and John the Baptist I seem to see that *these* are the subjects for a West End Mission, and not the iniquities (so-called) of tobacco, or the drama, or the 'higher criticism.'"

GAWAIN.

MADRID.

Home Art and Artists Succeed—Foreigners Fail.

(Special Correspondence of The Mirror.)

MADRID, Feb. 1.

There is a marked improvement in affairs dramatic in Spain, as everywhere, with a strong revulsion against vulgarity, and a consequent revival of art in the theatre. Opinions as to the "why" and the "wherefore" are varied here, as in America, there being not a few adherents to the theory of supply creating demand. "Establish the good, and the bad will of itself disappear. María Guerrero, the famous actress-manager, opened her season at the Español with El Socorro de los Mantos, by Escovar. It met with mild success. But even a failure in the Spanish theatre is a trivial matter, apparently, for long runs, judged by the American standard, are unknown, and the manager always has a number of productions "up his sleeve." The Spaniard, like all Latins, is an incessant theatre-goer and demands constant variety. Theatres are fewer here than with you, and the public limited; the boxes in the leading houses are taken by subscription, therefore a varied fare must be provided to content the holders. La Guerrero immediately followed her opening play with La Estirpe de Jupiter of Linares Astray, and won a triumph for herself and the author. The play purports to reveal the frivolities and insincerities of high society, and the star presents the character of a beautiful and wealthy woman who fascinates a young painter, takes him away from his *querida*, and then tires of him and leaves him in the lurch. Diaz de Mendoza gave a fine performance as the luckless lover, who, by the way, is "lucky at cards"—or the next thing to it, in an art competition.

Now, while all Madrid is ringing with the success of the last-named, the divine but wholly versatile Guerrero decides to make a gorgeous production of Guimerá's new spectacular drama, Andronica, and, by way of diversion, while preparations for this magnificent production are under way, brings out a new play and author at the same time. The author is Federico Oliver, and the play La Neña, in which la Guerrero is a weirdly beautiful gypsy girl, who, after wrecking the lives of all in her immediate vicinity in a vain endeavor to make one man love her, is led to a confession and subsequently is burned alive. The play achieved a success, but had to make way for Andronica, which, at present writing, is crowding the Español, and adding to the fame of both star and author. Without endeavoring to accomplish what is impossible—*i. e.*, to give in tame prose a just impression of a great work, it may be said that Guimerá's latest suggests, in its motif, Kingsley's Hypatia.

At the Lara a charming comedy, El Amor Que Pasa, by the Brothers Quintero, has been warmly received.

Jane Hading and Le Bargy have been playing at the Princess, and while they have had large audiences, neither press nor public seemed wholly pleased with their offerings. "*No me hace feliz!*" good-naturedly says the Spaniard when the play is not to his liking; and this mild "It does not make me happy," is quite as portentous as a more vigorous condemnation. The sum of the matter seems to coincide with the net result of seasons by foreign stars, in various parts of the world; the discriminating public concedes the perfect fitness of the stars to interpret any roles, but resents the inferiority of their support and production as a whole. In this instance the plays were Demimonde, La Etrangere, La Chatelaine, and La Retour de Jerusalem. The three first were old stories in Madrid, and the last, which hangs on the aversion of Romanists for Jews, "did not make happy" the Madrileños.

"Still,' says the critic Zeda, "Hading and Le Bargy have left more grateful memories than did Antoine and Coquelin, who, like their compatriot in The Cobbler and the King, seemed to think 'Castile the land of Goths and Vandals.'"

It is pleasant to announce the success here of the Mexican stars, Virginia Fabregas and Francisco Cardona, who have appeared at Thuillier's Theatre in repertoire. They made the mistake of choosing for their first play The Mad God of Echegaray, which is far too fantastic for a modern audience. Echegaray is a genius, and has only lately been awarded the Nobel prize, but genius, however great, cannot make palatable or even endurable to the average playgoer the theme of a madman who fancies himself the Almighty. In Divorcons, however, the stars won prompt recognition and support, and in successive productions, of which the Resurrection of Tolstoi has had the longest run, they demonstrated their right to the serious consideration of Madrid.

As if the example of Hading and Le Bargy were not sufficient warning that what Madrid and all Spain wants at present is not French, but national art, the great Frenchman, Mounet-Sully, saw fit to tempt the fates, and came to La Princesa for a brief and unprofitable season, his most notable among numerous failures, so far as the Madrid public is concerned, being his interpretation of the melancholy Dane. Whether either French or Spanish critics are quite able to understand and, therefore, to analyze the character of Hamlet or any impersonation thereof, is an open question; it would seem that the Spaniard, because of native reserve not unmixed with melancholy, might come nearer an understanding of the psychology of this prince than the harder and more brilliant Gaul. At all events, Mounet-Sully's Hamlet failed to please in London, and has failed to please in Madrid, the complaints of both English and Spanish critics being "affectation in reading and excessive plasticity." The fact that his London experience occurred as far back as 1879 makes the coincidence all the more remarkable.

At the Royal Theatre the most successful of recent operas have been Lohengrin, Faust and Aida. The company, headed by Matilde de Lerma and Alice Cucini, is an excellent one.

A recent success of the favorite young actor, Thuillier, is called El Catedratico, a drama in three acts, by Rodriguez. The motive is a gloomy one. The beadle of a college, being intrusted by a dying instructor with funds to devote to the education of his illegimate son, thrust the latter into an orphan asylum and appropriates the money to the education of his own boy. The latter grows to manhood, prosperous and happy, and is about to marry when the disinherited one comes to demand justice. They fight and the disinherited one is killed, but the victim is avenged in death, for his slayer goes stark, staring mad when he realizes the heinousness of his crime. Not a pleasant argument, but a strong play, affording Thuillier an opportunity for much fine acting.

At the Teatro de la Comedia, Enrique Borrás has just produced successfully The Mystic of Rusiñol, the Spanish version being by Dicenta. In this wonderfully pathetic and human play, the mystic, Padre Ramón, is said to be truthfully modeled after the famous poet and dramatist, Mosen Jacinto Verdaguer. A line from one of the speeches of Padre Ramón is significant as to the tendency of the drama: "If Christ returned to earth the Pharisees again would crucify Him." Padre Ramón, the mystic, endeavors to live the Christ-like life, and his death from a broken heart ends the play. Misjudged by his parishioners, who are too ignoble to grasp his sublimity in defending and protecting a fallen woman, and anathematized by his own mother, he succumbs to a latent physical malady and dies with no friend near save the repentant woman he has saved. The latter role was assumed by the beautiful Rosario Pino, who is Borrás' leading woman this season.

Of the zarzuelas, or one-act operas, much might be written, though perhaps the names of the more lasting will suffice, as Mi Sastre (My Tailor), La Puñalada (The Stab, a gory affair), Los Zapatos de Charol (The Patent Leather Shoes), La Polka de los Pajaros (The Polka of the Birds), and other light and frothy creations.

The death of the veteran actor, Pedro Delgado, has set the journalists to quoting the old adage, "Gay life, sad death." Delgado, at the middle of the last century, was a national favorite. He was essentially a romantic actor, and it is said that his Don Juan broke thousands of feminine hearts throughout the length and breadth of the peninsula. Majesty, gallantry, incomparable purity of diction—all were his, and a quality that the writers of his time described as a "vague mystery."

Eight years ago he returned to the stage and played at his own benefit in Los Amantes de Teruel. The event was described as pitiable in the extreme. It was his last appearance in the theatre, and he died in a public asylum, charity affording sufficient for his burial at Seville. This apparent ingrate quality in society the world over that permits the wretched existence and death of a once great artist is right food for pessimism. It would seem that men and women who had experienced inspiration—perhaps even the awakening of all that was best in them, under the spell of his genius—would respond with bounteous hands and hearts at the first intimation of want. Such not being true, however, it appears that ingratitude for happiness bestowed is not, as so often assumed, a masculine trait alone, but rather a human one.

DE VERAS.

COPENHAGEN.

New Danish Comedies—Bjornson's New Play—Notes from Stockholm.

(Special Correspondence of The Mirror.)

STOCKHOLM, Jan. 25, 1905.

Thinking that perhaps it might be interesting to the readers of THE DRAMATIC MIRROR to hear something about the current plays in Copenhagen and Stockholm, I herewith submit a few notes. During my stay in Copenhagen I saw two new comedies and two Ibsen plays, Ghosts and The Lady from the Sea. The new pieces were as follows: Once Upon a Time, a lyric fairy tale by Holger Drachmann, with music by Lange-Müller, and Aunt Cramer's Will, a farce-comedy by Edgard Hoyer.

Drachmann's play is a droll, fantastic sort of idyl—a great success over here. With a little cutting I think it would interest American audiences.

Aunt Cramer's Will was given by a fine cast, including Oda Nielsen, the Danish Réjane. The Danes are delightful comedians. They have more vivacity and chic than the Swedes.

I saw a wonderful performance of Ghosts at the Royal Theatre, with Fru Hennings as Mrs. Alving. Fru Hennings is Scandinavia's greatest dramatic actress. It was she who first played all the leading female Ibsen roles in Copenhagen. In appearance she is a fragile little body, with a delicate, clean cut face and blonde coloring. She speaks rapidly and has a quick, nervous manner. In her moments of repression she reminds me of Mrs. Fiske. At times she gives rein to her feelings with the abandon of a Bernhardt, but I like her best in the tender moods, her voice has such a rich, caressing quality.

It is a great pity America has not seen Hennings! Now she is about fifty years old, and no longer at her best they tell me. I could not help wondering what her "best" could have been after such a distinct and artistic portrayal as she gave in Ghosts and The Lady from the Sea.

I had an hour's chat with Georg Brandes in his study. He said I ought to see The Old Clergyman, which he considers the best Danish play of the season. Unfortunately, it was not on the bills during my short stay in Copenhagen. Brandes asked me how we "Americans had managed to syndicate everything, even dramatic art?" I replied that "During the past decade our theatre had been degenerating into a mere business speculation—the Theatrical Trust were caterers, not directors." I added, however, that "We had two or three managers in New York who were standing out against this monopoly and fighting bravely for the best interests of dramatic art."

The Royal Theatre in Copenhagen, like the Comédie Française, is a subsidized theatre. It has its splendid traditions, and the best plays of their own, as well as foreign authors, are given there by a company of trained actors.

On Jan. 23 the first performance of Björnson's new play, Daglannet (in English we would call it Dag's Estates), was given at the Swedish dramatic theatre in Stockholm. It deals with the struggles in the Dag family between age and youth, old traditions and new ideas. A daughter has been in America, a son in Australia—their home-coming has caused a revolution in the management of affairs—the young people and the parents have scarcely an idea left in common. Björnson, unlike his great countryman Ibsen, is always an optimist, and things adjust themselves in the end. A sad accident to the young girl bends the father's will, his compassion is aroused—it is through the heart, and not the head that harmony is re-established in the house of Dag. Miss Sundequist, the actress who essayed the leading role, grasped the psychology of the part and played with so much intelligence, variety and charm that the house fairly rose to her. There were twenty curtain calls at the end of the performance. And this in cold, critical Stockholm, where they have little love for Björnson personally. The Swedes admire the genius of Björnson, though, in spite of the political upheavals he has, both directly and indirectly, instigated in Norway against Sweden. Thora Parsberg, another Björnson play, has had a long run here.

News of the success of Mrs. Fiske's new play, Leah Kleschna, has already reached the Scandinavian press. I have been asked about it, but as I had not seen it I could only repeat such commendations as I had read in the New York papers.

VELMA SWANSTON HOWARD.

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YANKEE DOODLE DANDY. Spectacular musical fantasy, by Asa Cassidy.

ENGAGEMENTS.

Frederic Sumner, late leading man of Iris, with Frank McKee, to originate a part in support of Mary Mannering.

Hellen Collier, the sister of the well-known comedian, William Collier, has been engaged by Sullivan, Harris and Woods to play the leading role in their new production, A Lady's Name.

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WHY NOT?

A NEWSPAPER published in a Western city prints the news that its leading theatre "has just made a contract with" the booking agents of the Theatrical Trust whereby those agents will after July 1 next "have the exclusive bookings" for the theatre in question. The newspaper adds, however, evidently at the request of the local manager, who wishes to pose as the sole arbiter of the destinies of his house in the new circumstances, as he has perhaps been in the past, that "he will remain, as at present, manager, although the new arrangement relieves him entirely of the work of making bookings."

To those but superficially familiar with the duties of the manager of a theatre under normal conditions the perfunctory—or, rather, the phantomic—function left to such a person after he has turned over his right to select attractions for his theatre to other and outside parties is apparent. The title of "janitor," which has been bestowed upon the manager of a theatre which really is managed by some one else, is quite appropriate. Such a "manager," indeed, is privileged to see that the house is kept warm enough in Winter and cool enough in Summer for his patrons, and that the lighting plant operates to satisfaction; and he may give orders, probably, to underlings with details of minor administration to look after, but so far as his public is concerned he is powerless to give them the actors or plays they desire, or to keep from them the actors or plays they do not care for. He is, in fact, to all the intents and purposes of real management, a mere figurehead, although in the natural workings of the "system" of which he is one of the victims his troubles may be multiplied, with no redress for him or for those between whom and that "system" he must act as a patient buffer.

But greater even than the troubles of the local managers who have turned over properties which they lease or own to the "system" are the troubles of the traveling managers who regulate their itineraries in accordance with the wishes of the "system," or who perforce permit the "system" to dictate their routes; while the troubles of the managers whom the "system" will not permit to travel, or whose traveling must be practically purposeless because the "system" controls the theatres and will not permit independent managers to occupy them, may be imagined.

Now, apropos of one of these latter managers, whose purpose it is said to be to call the attention of the Attorney-General of the United States to the methods of the "system," otherwise known as the Theatrical Trust, with a view to the institution of proceedings against that association under the provisions of the Sherman anti-trust law, the Rochester *Democrat and Chronicle* editorially says:

It is full time for such a step. For a decade the Theatrical Trust and those who have been fighting it have carried on their conflict as if the theatrical business were outside the law. The Trust has made no secret of its methods for securing and maintaining a monopoly. The opponents of the Trust seem not to have been aware that, if their freely made charges were true, the laws of the United States afforded them full redress.

Acts of the Theatrical Trust that seem to bring it within the provisions of the Anti-Trust law are innumerable and evidence of them is plentiful. There is not a city of any size in the country which has not witnessed such acts, and suffered by them. There is hardly a producing manager in the country who cannot testify to such acts by which he has been victimized. Whether such acts are legitimate or within the provisions of the Anti-Trust law is for the courts to decide. And it is for the Attorney-General of the United States to present this question to the courts for decision.

It is to be hoped that Attorney-General Moody will give his most serious attention to the facts to be presented to him. It is true that the Theatrical Trust is but a very small affair, compared with the great industrial trusts. It is also true that it does not, like the beef trust, stand between the people and a material necessity of life. But "man does not live by bread alone," and it is no trivial matter that the craving of the whole people for recreation should be scientifically exploited, by advanced monopolistic methods, for the exclusive pecuniary benefit of half a dozen individuals. The Theatrical Trust is well worth the serious attention of the National Government, and the administration can hardly find any method of exercising its lawful powers for the protection of the people that will be more popular than the arraignment of the Theatrical Trust at the bar of the Supreme Court of the United States to justify, if it can, its existence and its methods.

Sooner or later, as matters now trend, the Theatrical Trust must face an inquiry by high authority. It cannot justify itself on any theory of legitimate business, and its existence and methods can be shown to be quite contrary to freedom in enterprise—a right that the Constitution guarantees to every citizen, but which the Trust denies—to say nothing whatever of the more sentimental fact of its blight upon dramatic art. As the *Democrat and Chronicle* says, "there is not a city of any size in the country that has not suffered from" the acts of the Trust; and the growing public sentiment against the Trust, embodied in this fact and expressed by such newspapers as the *Democrat and Chronicle*, takes the whole matter from the domain of "private business enterprise" and soon will—if it does not now—make it a vital public question, to be settled by new remedies if no remedies now exist.

PERTINENT PRESS COMMENTS.

Criticism and the Theatrical Trust.

Houston (Texas) Herald, Jan. 29.

The Theatrical Syndicate, commonly known as the Theatrical Trust, has given orders to exclude from its theatres the editor and dramatic critic of *Life*. Its action is based upon the charge that Mr. Metcalfe is "an objectionable person." Everybody knows that the editor of *Life* is a journalist of nigh standing, a dramatic critic of acknowledged ability, and a gentleman who is not considered "an objectionable person" socially, however he may be regarded by the Theatrical Trust.

Following the Iroquois fire in Chicago, *Life* published a cartoon showing the exit of the theatre padlocked, with women and children struggling to force the door open; overshadowing the crowd stood a grim skeleton in the title-part of the "extravaganza." "Messrs. Klaw and Erlanger present Mr. Bluebeard, Jr.," was the underline of the cartoon.

Suit was brought against *Life* for $100,000 damages for libel. The jury found for the defendant, and Klaw and Erlanger did not receive a cent. Further, there are suits for damages pending against the firm brought in Chicago by relatives of the Iroquois fire victims.

Wide publicity has been given to the story that Mr. Erlanger met Mr. Metcalfe in the Federal Building in New York and threatened that if he ever printed his name in *Life* again "he'd beat his face into a pulp." Mr. Metcalfe does not seem to have been intimidated. There has been no personal assault. And now the ukase has gone forth that the hostile critic is to be barred from the Trust's theatres.

Something over two years ago the Theatrical Trust demanded the discharge of Norman Hapgood, now editor of *Collier's*, then dramatic critic for one of the New York daily papers, because it did not approve of his dramatic criticisms of its shows. The Trust's weapon was the threat to withdraw its advertising patronage from the critic's employer. *The Commercial Advertiser*, Mr. Hapgood's paper, it should be mentioned to its credit, loyally stood by him, although a similar threat in Philadelphia was successful and caused the critic to lose his position.

The principle involved is plain. Either Mr. Metcalfe is legally at fault or he is legally blameless. If he is legally at fault, the law of libel should be invoked. To go beyond the verdict of a jury and the decision of a court and attempt to punish a dramatic critic by excluding him from the theatre is unquestionably a violation of the spirit of the first amendment to the Constitution of the United States guaranteeing the freedom of the press. Congress cannot abridge this paramount right of a free people. Can the Theatrical Trust do what Congress cannot do?

It must be kept well in mind that in this case there is a principle involved that excludes the consideration of the persons directly concerned. Klaw and Erlanger may be theatrical princes, leaders in the improvement of the drama, public benefactors as purveyors of the best plays, and uplifters of the stage. Mr. Metcalfe may be the bitterest of theatrical critics, with gall in his ink pot and an exaggerated case of spleen. He may be an Ishmael among writers for the stage, with his hand against every man. It matters not. On the other hand, Klaw and Erlanger may be, as *Harlequin*, of New Orleans, and *Leslie's Magazine* believe, everything that is bad—an incubus on the progress of the drama, theatrical vampires, harpies and hyenas. Mr. Metcalfe may be a dramatic knight-errant, a sort of critical St. George going up as a champion of Christendom and civilization against the dragon Theatrical Trust.

Again it matters not. The principle must prevail because it is sound principle and right, and because it is to the interest of the people.

Suppose a book-reviewer criticised unfavorably the works of a certain publishing house? Suppose that publishing house, in league with other publishing houses, had a Book Trust and controlled the book trade? Could it forbid him to buy books?

Suppose an art critic condemned certain pictures, would an Art Trust be allowed to deny him admission to the galleries and the picture stores?

Could the majority in Congress exclude from the press gallery a correspondent of an opposition paper? Suppose the theatre is unsafe, could the management exclude the critic who offers to pay for his seat because he denounces it as a fire-trap? If a theatrical manager can do this, a railroad official might bar newspaper men from carelessly equipped trains; the press might be excluded from excursion boats that are overcrowded. Allow the arbitrary methods of the Theatrical Trust to prevail in other lines of business, and hotels and restaurants might become unsafe, livery stables could let unbroken horses to inexperienced drivers, every business which depends upon the public patronage and upon which the public depends for good service would claim to be above criticism and the critics put under a ban.

The right of the freedom of the press cannot be too jealously guarded. Its abuse is to be corrected by the law of libel. As long as this is not violated it is to the interest of the people that the fullest liberty be exercised. When in any way the freedom of the writer for the press is curtailed civil liberty is threatened, and it is the people who are outraged far more than the individual writer or the individual paper that publishes his strictures. Some process of law should be invoked whereby to force the Theatrical Trust to open the doors of its theatres to all theatrical critics who tender the price of admission, whether the Trust likes the criticism or the critic or not. If there is a defect in the law in this regard it should be remedied by an effective statute. If the critic goes too far the law of libel affords the theatrical people their only remedy. Criticisms that are not libelous must be endured by them in the interest of the people. In a free country criticism must be free.

Managers Unwise and Unfair.

Philadelphia Record, Feb. 5.

The dramatic critic, as a general principle, should have legal protection if only to preserve his independence. It is his business to tell the truth as he sees it concerning the plays he witnesses, and if he may be debarred from pursuing his avocation by the will of a manager who doesn't like him, he cannot be a genuinely free agent. It is, of course, not within his province to enter into personalities, or racial feuds, as Mr. Metcalfe is charged with having done; but it is both his duty and right to declare that, in his judgment, a play is unfit for patronage, just as it is his duty to praise that which seems worthy. Laying aside the particular charge which is made by the managers against Mr. Metcalfe, it seems that they have acted both unwisely and unfairly in this case. It is certainly unwise to appear afraid of adverse criticism; such a course must eventually make the public suspicious of every entertainment. And while it cannot be said that the critics or the newspapers have "made" the theatre, it is quite clear that the publicity which they give to things of the stage is an immense factor in the prosperity, past, present and future, of that institution.

The public is entitled to the news of the stage, just as it is entitled to other news of general interest. And this "news" consists in large part of an expression of opinion. To say that such an actor is appearing in such a play is but half the news. It is just as important to describe the character of the piece, to give an expression of opinion on the merits of it and to express a view on the merits of the presentation. The fact that no two critics may precisely agree is not of importance. The reader quickly learns to understand the personal tastes and peculiarities of his favorite critic, or of all of them in his city, and once having this knowledge he can form his opinion in advance with at least sufficient clearness to know whether or not he will patronize the play.

If Mr. Metcalfe's test case is lost it will be perfectly possible for any manager to say, in effect: "If you don't praise my productions you can't enter my theatre, even if you buy seats." As the critic may be dependent upon his position, is it is not likely that thus he may be "intimidated" within the meaning of the statute?

As a matter of fact, such action as has been taken in New York is very unusual. Theatre managers are ordinarily quite as sane and reasonable as are other men engaged in different lines. But there is a large principle involved, and if the present law is not arranged so as to give the requisite protection, it should be amended.

An Unworthy Evasion.

Salt Lake Herald, Jan. 31.

In a recent issue of the *Sunday Herald* was told the story of the war being waged by the New York Theatrical Trust, at the instigation of Klaw and Erlanger, on James L. Metcalfe, dramatic critic of *Life*. It will be remembered that after the Iroquois Theatre fire *Life* published a cartoon to which Klaw and Erlanger objected. They sued *Life* for $100,000, alleging that their feelings, their reputation and their business had been damaged to that extent. A jury, after five minutes' deliberation, returned a verdict in favor of the defendant.

Now, on the behest of Klaw and Erlanger, managers of the Trust have passed a resolution barring Mr. Metcalfe from all the theatres it controls in New York. When accused of manifesting a revengeful spirit, one that, though expected from such a source, is nevertheless unmanly, Klaw and Erlanger, through Daniel Frohman, who speaks for them, say in effect:

"Mr. Metcalfe is not barred from our theatres because of our failure to get a judgment against *Life*. He has not been barred because he has, on occasion, told the public that our performances were not worth seeing. He is barred because he has a habit of attacking the Jewish people through some of the members of our organization."

If that isn't a plea in "confession and avoidance" we hardly know what to call it. It is true that there are many Jews in the Theatrical Trust. And there are unworthy Jews in it. There are Jews in practically every business and profession. And some of them are, unfortunately, unworthy. Now, could an attack on a dishonest Jew in the clothing business, for example, be properly called an attack on the Jewish race? We hardly think so.

When a man whose offenses are pointed out tries to make of that fact an attack on the nationality to which he belongs, he is too great a coward for words. We do not believe decent Jews—and there is a very large majority of the race in this country that deserve the title—will indorse the Theatrical Trust's subterfuge. As well might Methodists as a class resent an attack on a single Methodist, and so we might go through the list of creeds, nationalities and callings.

Finally, we wish to register our indorsement of Mr. Metcalfe's anti-Trust attitude. Klaw and Erlanger may be able to keep him out of most of the New York theatres, but they cannot dislodge him from the high place he holds in the esteem of the public he has served so long and so faithfully.

Press Resentment General.

Pittsburgh Gazette, Feb. 5.

The Metcalfe-Syndicate trouble in New York has been taken up pretty generally by the press of the country, and the various comments indicate considerable resentment of the theory advanced by the New York Theatrical Managers' Association to the effect that a theatre owner has a right to exclude a man from his theatre simply because he, the manager, does not like him personally. There was a case of this kind in San Francisco a number of years ago when the ejected newspaper man took his case to the higher courts and won out, the courts deciding that, having purchased a ticket and being personally unobjectionable in character, the manager had no right as a mere expression of personal grudge to refuse him admission.

Advertises Critic and Paper.

Waterbury (Conn.) American.

What hurts the Trust is not *Life's* slurs on the Jews, but Metcalfe's attacks on the Trust and the help he gets from the cartoonists of *Life*. But to shut him out of the theatres is no way to punish him, for it only advertises him and the paper and calls attention seriously to what he has said about them, heretofore regarded as not much more than inconsequential, if brutal, fun making. The Jewish race doesn't need to be protected by the Theatrical Trust, which is trying to hide behind better men.

Misrepresentation Dangerous.

Louisville Post.

It is not proved, however, that *Life* has willfully misstated the facts as to the merits or demerits of any of the Klaw and Erlanger productions. It is not likely that any periodical or newspaper would be able to effectively pursue a policy of misrepresentation for any length of time. Publications which now pursue that policy find their transparent efforts as promptly discounted as are those of the "press agents" of unworthy productions.

His Real Offense.

Waterbury (Conn.) American.

The way the Theatrical Trust keeps insisting that it is disciplining Critic Metcalfe because he abused the Jews makes us think it is afraid the other reasons for excluding him will not do. Readers of Metcalfe's criticisms must have felt that the racial feature was only an incident. His offense is that he exposed the Trust to public wrath as unfeeling and sordid beyond toleration.

Comtemptibly Despicable.

Watertown (N. Y.) Standard.

The theatrical managerial business has never developed any men of large caliber. A man who would use his power to close practically all the public places against an editor for whom he harbored a grudge is too contemptibly despicable for the notice of respectable and decent men.

Cause for Congratulation.

Denver Republican.

The editor of *Life* was barred out of a New York theatre and is going to sue for damages After seeing the average "New York production" that comes this way we should think he would congratulate himself on what he misses.

Managerial Objections.

Scranton (Pa.) Tribune.

The managers claim that they can refuse any person admittance if *they* consider that person objectionable. They insist that they can object to the color of a man's hair or the shape of his necktie.

What Ground for Complaint?

Harper's Weekly.

If Mr. Metcalfe had declared that Mr. Erlanger is *not* a Jew, we judge he would have been guilty of misrepsentation and a fit subject for reprehension. He said he *is* a Jew, and he *is*; why, therefore, complain?

Void of Judgment.

Pittsfield (Mass.) Eagle.

The Theatrical Trsut in common with other trusts sought to punish its enemy, but it seems to be utterly void of judgment in its manner of procedure.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. M. H.: THE MIRROR cannot aid you.

J. THOMAS: THE MIRROR cannot inform you as to "the color of Edwin Arden's eyes."

J. M., Wilkes-Barre, Pa.: 1. Arthur Hoops is American. 2. No.

G. H. L., Uniontown, Pa.: Frank Deshon never played the part.

S. M., Springfield, Ohio: It may have been Minnie Allen in the role. Otherwise, THE MIRROR cannot help you.

F. B. S., Burlington, Vt.: THE MIRROR does not give private addresses of actors. If you send a letter in care of THE MIRROR post office it will be forwarded.

INTERMISSION, Milton, Pa.: 1. Oscar Wilde is dead. 2. Any good bookseller will furnish you with his books, and others that have his biography.

J. F. M., 287 Broadway: A. Q. Scammon is out this season with The Real Widow Brown. They were recently in Michigan. This is said to be the only company he has out.

A. W. and M. M. C.: 1. Dustin Farnum has been on the stage eight seasons. Was born in Boston, and his first hit was as Lieutenant Denton in Arizona.

A. R. P., Macon, Ga.: 1. "A Greek Slave," book by Owen, lyrics by Harry Greenbank and Adrian Ross, and music by Sidney Jones and Lionel Monckton, was produced Nov. 28, 1899, at the Herald Square Theatre. 2. Dorothy Morton played Maia.

MRS. A. JENTES, New York: THE MIRROR, as you will see by perusing the conditions governing this department (printed in italics above), does not answer questions relating to the private lives of actors, who have rights of privacy as do other persons. Your single question, however, may be answered "No."

J. W. WILLIAMS, New York: "Will THE MIRROR kindly publish the day and month (not the year) in which Mrs. Fiske and Eleonora Duse were born? This information is to satisfy one who is very much interested in 'signs of the Zodiac.'" According to MIRROR records Eleonora Duse's birthday is Oct. 3, and that of Mrs. Fiske Dec. 19.

F. S., Columbus, Ohio: Shenandoah was produced Sept. 9, 1889. The cast was: Wilton Lackaye (Haverill), Henry Miller (West), Morton Selten (Heartsease), G. W. Bailey (Bedloe), Harry Hardwood (Buckthorn), J. O. Barrows (Barket), Lucius Henderson (Ellingham), John E. Kellard (Thornton), Dorothy Dorr (Mrs. Haverill), Viola Allen (Gertrude Ellingham), Nanette Comstock (Madeline West), Effie Shannon (Jennie Buckthorn), Alice B. Haines (Mrs. Haverill).

THE USHER

As will be seen from the account of the event published elsewhere in THE MIRROR, the examination in the Tombs Court before Magistrate Pool of the managers charged with entering into a conspiracy against James S. Metcalfe developed interesting features last Friday, although this proceeding on the part of District Attorney Jerome evidently has more interesting developments to come.

Manager Gilmore testified that a resolution had been passed by the Managers' Association barring Mr. Metcalfe from the theatres in New York controlled by the members of the association.

Marc Klaw, although not on the witness stand, took it upon himself to interrupt and deny that any such resolution had been discussed or passed.

To get at the matter the hearing was postponed pending the bringing before the Magistrate of the minutes of the meeting at which the managers took action against Mr. Metcalfe.

If the managers passed no resolution against Mr. Metcalfe, it is very strange that accounts of that part of the proceedings at the managers' meeting that the persons in control of the Managers' Association cared or desired should be made public were printed in several New York papers the next day, including a resolution, as follows:

Resolved, That James S. Metcalfe, of *Life*, for his bitter and unwarranted racial attacks on the members of this association, be hereby excluded from all the theatres represented by this body.

The lengths to which an up-to-date "special news" service will go for a sensation was shown last week by the publication in the Chicago *Tribune*—a newspaper of dignified traditions, by the way—of a column or so ostensibly wired from New York describing an alleged event, with these headlines:

REJANE DOES THE "CAN-CAN."

Actress Performs a Sensational "Stunt" at the Hyde Dinner.

GIVES "SPECIALTY" ON TABLE.

French Woman's Escapade Causes Stir Throughout New York.

And then followed a detailed description of the alleged dance, in which it was asserted that Réjane eclipsed "Little Egypt," although "the can-can had been tabooed at Sherry's for many seasons."

Of course this account was wholly imaginary, as Réjane did not dance the can-can at the Hyde dinner.

It should be mortifying to a reputable newspaper to be thus made the victim of some sensational reporter, to say nothing of the offensiveness of the reference to Réjane, who, from all accounts, was as dignified at the function noted as any of the guests.

Too many newspapers nowadays are prone to make members of the dramatic profession the figures in imaginary escapades, but a reputable newspaper should discharge any employee who imposes upon it as the writer of this article imposed on the *Tribune*.

Not even the eccentricities of many persons peculiarly prominent in what is called "society"—eccentricities that embody breaches of generally accepted rules of conduct—would justify any newspaper in assuming that any member of the theatrical profession invited to entertain legitimately at any social function would be guilty of unbecoming conduct.

The censorship of theatrical printing reported from various localities would indicate that some printing used in the exploitation of a certain class of melodramas has naturally inspired such action; and it is not going too far to suggest that some sort of censorship would not be misplaced on several of the melodramas themselves.

The old-fashioned melodrama, while as a rule it was poor drama, from the modern viewpoint, dealt plainly with a few elemental principles of life, and did no particular harm, even if it it did but little good. There are students of human nature, however, who will contend that the old plays, on their simple lines of conduct—sensational as some of their incidents may have been—were good for the class of persons that patronized them to see; for in such plays the heroes were right-doing, right-enforcing persons, while the villains were normal villains, and were punished in the end.

The latest class of melodrama, however—or many plays of that class—is of a different sort. As far as right and wrong and good and evil are concerned, many of these plays are of nebulous construction, as well as of uncertain effect; and too many of them spell decadence from beginning to end.

But this result, like many an other to be deplored as to the theatre, as a scientific analysis of the stage of to-day by the student of the future will show, is mainly due to the view held by the persons in power in the theatre that the stage is at best but a commercial institution.

Close observers of the theatre in New York mark the decreasing number of midweek matinees at the better theatres, while such matinees in the popular-price houses still flourish.

All the second-rate theatres, in fact, still count on the Wednesday matinee, which in them is regularly given. But a glance at the current bills will show that no Wednesday matinee—except upon occasions of special moment—is now given at the Belasco, the Broadway, the Casino, the Criterion, Daly's, the Empire, the Knickerbocker, Lew Fields', the Liberty, the Manhattan or the Savoy Theatre.

In some of these theatres, perhaps, the patronage of current attractions does not warrant this extra performance; but in more of them, and even in those whose offerings are particularly successful, the regular Wednesday matinee seems practically to have been abolished.

This condition may be peculiar to New York. Here it would suggest that the better class of theatregoers do not favor the Wednesday matinee, while the other class, with whom expense is a prime object, like the Wednesday afternoon performance and indulge that liking where the cost is small.

THE RIGHTS TO LEAH KLESCHNA.

Charles Frohman announced last week that he had secured the English rights to Leah Kleschna, C. M. S. McLellan's drama, in which Mrs. Fiske and the Manhattan company are appearing at the Manhattan Theatre, New York.

This play is the dramatic success of the season and there have been many rumors as to the English rights, several parties having been reported as anxious to secure them.

That Harrison Grey Fiske controls the English rights, however, as well as the American rights, is apparent from this statement issued from the Manhattan Theatre:

"The English rights to Leah Kleschna belong to Harrison Grey Fiske. Mr. Fiske, to whom Mr. McLellan gave an option on the English rights of this play, has exercised that option. If Mr. McLellan has made a contract with any other manager his action is incomprehensible in view of the fact that Mrs. Fiske collaborated with Mr. McLellan on the play of Leah Kleschna as it is presented at the Manhattan Theatre. This collaboration, although unacknowledged, occupied Mrs. Fiske the entire Summer, and Mr. McLellan in letters to Mrs. Fiske has expressed to her his appreciation and gratitude for this collaboration. Mr. McLellan submitted his original play to several prominent American managers, but failed to secure a production until Mrs. Fiske accepted it."

Mrs. Fiske was seen at the Manhattan Theatre yesterday and said:

"Yes, I am informed that this London production will be attempted. It is rather astonishing that Mr. McLellan should desire to associate himself with the particular manager with whom it is said he has made a contract.

"In a letter to Mr. Fiske last Summer this manager was the subject of Mr. McLellan's particular denunciation, in that he had treated the manuscript of Mr. McLellan's play with small consideration and considerable discourtesy when that manuscript had been submitted to him by Mr. McLellan.

"I am further informed that an effort will be made to secure the services of an actor in my company familiar with all the details of the stage business of Leah Kleschna as developed and produced by me here. I am rather skeptical of some of these reports. It is not likely that Sir Charles Wyndham would knowingly associate himself with transactions of this sort."

MACBETH BY WESTERN AMATEURS.

Macbeth was presented in Guthrie, Okla., on Feb. 2 at the Brooks' Theatre by the Guthrie Commandery of Knights Templar, under the direction of Captain John Twamley, who showed himself an actor of no mean ability in the titlerole. Mrs. J. H. Stumpff played Lady Macbeth successfully, and won much applause. Among others deserving praise were W. R. Benham as Macduff, A. H. Huston as Duncan, L. W. Baxter as Malcolm, and Walter Warren as Banquo. The costuming and artistic details were correct, and the incidental work of the play was satisfactorily done. The other characters were well taken, and were as follows: Donalbain, George Montgomery; Lenox, A. S. Rowe; Ross, E. Stinson; Fleance, Alice Greewood; Seyton, Henrietta McGinley; Doctor, Clarence Twamley; Sergeant, George McQuaid; Messenger, Emma Meeks; First Herder, James H. Stumpff, three Witches, Mrs. C. Herrington, Mrs. Walter Warren, and Nellie Scothorn.

NEW IROQUOIS CASE.

The Iroquois Memorial Association in Chicago a few days ago decided to take steps for an entirely new prosecution against the persons held responsible for the Iroquois Theatre fire horror, in which six hundred lives were lost in December a year ago.

This action follows the handing down by Judge Kersten of a ruling quashing the involuntary manslaughter indictment against Will J. Davis, one of the owners and manager of the ill-fated playhouse. The Court pointed out the errors in the indictment, all technical, which can be remedied in new indictments.

A dispatch from Chicago on Feb. 10 said: "A committee of the Iroquois Memorial Association called upon State's Attorney Healy to-day and demanded that Klaw and Erlanger be indicted with Will J. Davis and others in connection with the theatre fire, despite the verdict of the coroner's jury, because they were heavy stockholders in the playhouse."

THE JOSEPH HOLLAND TESTIMONIAL.

The committee having in charge the arrangements for the testimonial to be tendered Joseph Holland at the Metropolitan Opera House some afternoon late in March, are daily receiving offers to aid in this worthy object. Offers of assistance have been received from the Twelfth Night Club and from the Professional Woman's League.

Mrs. William R. Travers sent a cheque last week for $100 for an orchestra seat.

FUNERAL OF GEORGE HONEY.

The funeral of the late George A. Honey took place at 11 A. M. on Thursday, Feb. 9 from Campbell's Chapel on West Twenty-third Street. The services were conducted by the Rev. Jeffe Jerolamen, of Jersey City, and were attended by quite a large number of friends in the profession. The interment was made in the Actors' Fund plot in Greenwood Cemetery.

BIDE-A-WEE HOME BENEFIT.

Despite the very disagreeable weather the Manhattan Theatre was comfortably filled on Thursday afternoon, Feb. 9, by an audience which thoroughly enjoyed the exceptional entertainment given for the benefit of the Bide-A-Wee Home for Animals, of which Mrs. Ulysses Kibbe is president. The society, or club, which was only started a year and a half ago by a few prominent women, now has under its care more than five hundred dogs which before were homeless.

In the boxes were well-known society women who are interested in the Home, and among the audience were not a few of the theatrical profession. The use of the theatre was given for the occasion by Harrison Grey Fiske, and Mrs. Fiske, who is always interested in the fate of helpless dumb creatures, gave her services with her company in aid of the Home. Other members of the profession volunteered valuable services.

Frances and Grace Hoyt, in songs, accompanied by Harvey Worthington Loomis, opened the long programme, and were received with the approval which greeted every offering. Next came Louis Haslanger in the following vocal numbers: (a) "Verborgenheit," Hugo Wolf; (b) "Jean," H. T. Burleigh; (c) "Over the Desert," Lawrence Kellie.

Isabelle Girardot, in dainty Japanese array, was greeted with encores for her cleverly rendered selections from The Geisha. An old favorite appeared next in the person of Tom Karl, who was met by a round of applause before he sang a note. His voice still has much of its old time sweetness. Mary Genevieve Maronly was his accompanist in the following songs: "To Mary," Maude V. White, and "All For You," Guy D'Hardelot. For an encore he sang a quaint little Irish song.

Then Kitty Cheatham smiled on the audience, and it was hers at once. She sang with just the proper unction two old negro songs, and followed them with a group of children's nonsense songs, two of them written by H. L. Brainerd, who accompanied her, and two by F. Norton. On recall she sang a dainty new coon song, which had just been sent to her in manuscript.

The fourth act of Becky Sharp, with its revelation of woman's nature and strings of epigrammatic humor, was given by Mrs. Fiske, who was greeted on her entrance with hearty applause, and the Manhattan company, and it was never better played, with the following cast:

Pitt Crawley	William B. Mack
William Dobbin	Wilfrid North
Joseph Sedley	Frank J. McIntyre
Major Loder	Roydon Erlynne
Fritz	Ludwig Lederer
Max	Monroe Salisbury
Landlord of the Elephant	Otto Meyer
Becky Sharp	Mrs. Fiske
Amelia Sedley	Laura McGilvray
Lady Jane Crawley	Lucy Spencer

Mrs. Fiske seemed to put added spirit into the many sided Becky. There were three curtain calls after the act.

Classical music also had its place on the varied programme. Madame Maud Rondez Darling sang with finished technique "Dich Theure Hall," from Tannhauser. Enthusiastically encored, she sang "Robert Toi, que j'aime." The accompanist was John Merein Cushing. Arthur Bergh and Joseph Maerz performed delightful numbers for violin and piano, playing Grieg's Sonata, Opus 13. Colonel Washington, who was to have made a few remarks in behalf of the Bide-A-Wee Home, was unable to be present, so his place was filled at a few moments' notice by Dr. Carleton Simon, who told the story of the work of the women who started the Home, and asked on their behalf for new members to become identified with its work, and also for contributions for the Home, which will have its Summer quarters this year in some pretty Long Island town, near Great Neck. Not a few dollars were placed in the receptacle provided for them in the lobby as the audience dispersed.

One of the cleverest bits of work during the afternoon was by John Mason and Leila Ellis as Tom Hazelton, a careless husband, and Nell Hazelton, a discontented wife, in the playlet, Another Story. A note from her brother to the wife asking her to meet him at the train is used in a way by her that inspires jealousy in her husband and leads to complications which make them both better friends in the end. It has clever lines and plenty of action. The stage was managed by H. Chapman Ford.

Artistically the benefit was a huge success, and it also realized a considerable sum for the new Home which the society purposes to build.

GIRLS TO PLAY THE RIVALS.

The "Merry Masquers," the Normal College Dramatic Club, will present The Rivals for the benefit of the N. C. Scholarship Fund, at Carnegie Lyceum on Friday evening and at a Saturday matinee, Feb. 17 and 18.

The cast, which will be found below, is not only "all-star," but all-girl, and nearly the same that made such a hit in As You Like It last year and She Stoops to Conquer the year before:

Sir Anthony Absolute	May E. Wiley
Sir Lucius O'Trigger	Marguerite Sheldon
Bob Acres	Jessie L. Fraser
Captain Absolute	Bertha B. Ellison
Faulkland	Florence Cornell
David	Mary Russell
Fag	Marguerite Travis
Mrs. Malaprop	Julia E. Drucker
Lydia Languish	M. Elma Smith
Julia Melville	Zerlina E. Franck
Lucy	Josephine Nivison

Music for this occasion will be rendered by the N. Y. U. Orchestra.

A large donation of milk chocolate has been received from Runkel Brothers. This will be sold between the acts by college girls in caps and gowns. For this performance special costumes have been ordered.

Emma Smith, who will play the part of Lydia Langnish, inherits her histrionic ability from her mother, Mrs. Sol Smith. The part of her lover, Captain Absolute, falls to Bertha Ellison, the president of the club.

A number of different clubs and fraternities have taken the boxes for the evening performance and will decorate them in their several colors.

YOUNG JOHNNY WILD.

Master John Wild, son of the late comedian, appeared in a negro character in a three-act play, Topsy Turvy, at Tonnes Hall, Averill Park, Feb. 4, produced under the auspices of The Lady Maccabees. Young John, who is 13 years of age, is a chip of the old block, possessing the same sense of humor that characterized his famous father. He is the possessor of a fine voice and has appeared in concert and amateur theatricals since his fourth year. Should he later devote himself to the profession there is little doubt that he would succeed.

MUSIC NOTES.

The Flonzaley Quartette, under the direction of M. de Coppet, gave a concert at Sherry's on Feb. 6 for the benefit of the Free Kindergarten of the Children's Charitable Union.

Madame Paderewski, who is accompanying her husband, Ignace Paderewski, on a concert tour of the country, has been seriously ill the past week.

Eugen d'Albert was heard in a piano recital in Mendelssohn Hall on the afternoon of Feb. 7. His programme included selections from Chopin, Bach, Rubinstein and Liszt.

Felix Weingartner appeared with the Kneisel Quartette in Mendelssohn Hall, Feb. 7, and directed the first American performance of his own E minor sextette, for piano, string quartette and double bass.

A revival of Verdi's Un Ballo in Maschera, in which Eames and Caruso scored heavily; a repetition of Les Huguenots, Die Waukuere, with Edyth Walker as Brunnhilde, and Donizetti's Lucia Di Lammermoor were the operas presented at the Metropolitan Opera House the past week. Cavalleria Rusticana and I Pagliacci will be given Feb. 21 for the benefit of the Society for the Protection of Italian Immigrants and the Italian Benevolent Institute.

A concert of chamber music was given by the Adele Margulies Trio in Aeolian Hall Feb. 9. The artists composing this trio are Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist. Their playing reveals true musicianship, making their entrance into the music world as a trio most delightful.

PERSONAL

LEIGH.—Lisle Leigh, as leading woman of the Albee stock at Pawtucket, R. I., has won the theatregoing populace by her meritorious performances.

ABBEY.—Katherine Abbey, only child of the late Henry E. Abbey, celebrated her twenty-second birthday Feb. 9.

KENNARD.—Edith Kennard, well known in this country as an actress, is now recovering from a serious operation she was obliged to undergo in a private hospital in Paris. Miss Kennard is doing journalistic work in Paris, and has been very successful.

MANSFIELD.—Richard Mansfield's repertoire for his four weeks' engagement at the New Amsterdam Theatre will be Ivan the Terrible, Beau Brummel, The Merchant of Venice, Richard III, A Parisian Romance and Dr. Jekyll and Mr. Hyde.

JEFFERSON.—Joseph Jefferson will make his reappearance on the stage at the Boston Theatre, Boston, Easter Monday. His sons, Thomas and Joseph, Jr., will play Rip Van Winkle that week, and Mr. Jefferson will deliver an address each evening between the acts. The following week he will come over to New York and make his farewell appearance on the stage at Joseph Holland's benefit at the Metropolitan Opera House.

SCHUMANN-HEINK.—Madame Schumann-Heink while singing in Cincinnati last week said: "I shall apply while here for my naturalization papers, because I love Cincinnati better than any other spot in this grand country, and some day, when I can't sing any longer, I hope to make my home in this city." And the next day she appeared at the Probate Court and went through the preliminary formalities necessary to becoming a citizen.

FITCH.—Clyde Fitch announces that he will take a needed vacation. After his rest he will finish a play for Maxine Elliott.

RÉJANE.—Madame Réjane will sail for Paris on the *Touraine* Feb. 16. Many of her company sailed on the *Lorraine* last Thursday. From the artistic point of view her tour was a success for her, and she was guaranteed $1,000 a performance.

BERNHARDT.—Sarah Bernhardt revived Victor Hugo's Angele Feb. 7, in her theatre in Paris, and scored a triumph before a large and brilliant audience.

CLEMENS.—Samuel L. Clemens (Mark Twain) is gradually recovering from a severe cold brought on six weeks ago by the severity of the New York climate.

HALL.—Jessie Mae Hall, who is a member of the Morosco stock company at the Burbank Theatre, Los Angeles, is mourning the loss of a valuable necklace and her entire wardrobe, which were stolen by burglars on Wednesday last. The dressing-room, according to the dispatch from Miss Hall, looked as though a cyclone had gone through it, instead of a common, every day thief.

LOFTUS.—Cecilia Loftus, while playing in The Serio-Comic Governess, in Macon, Feb. 6, fainted and had to be carried from the stage. The audience was dismissed. The physician says she is suffering from nervous prostration. Miss Loftus was sufficiently recovered Feb. 8 to go to Toronto to rejoin her company.

GEORGE.—Grace George appeared Feb. 8 at the Lyric Theatre, in Allentown, Pa., for the first time in Abigail. The supporting cast includes Arthur Forrest, Conway Tearle, Louise Closser, and Selene Johnson. The play will be produced at the Savoy Theatre Feb. 21.

BARRYMORE.—Lionel Barrymore has been selected to star next season in the new play written by Clyde Fitch and William Steel from the Wolfville stories.

CAMPBELL.—Mrs. Patrick Campbell has fully recovered from her accident in Philadelphia, and will resume her tour in The Sorceress, beginning March 6 in Chicago.

GILBERT.—A memorial to Mrs. G. H. Gilbert probably will be placed in the Bloomingdale Reformed Church at Broadway and Sixty-eighth street, of which she was a member. The pastor, Dr. W. C. Prime, is working toward that end.

WALLACE.—The Boss of General Lew Wallace's [illegible], and the end is expected.

AT THE THEATRES

Empire—'Op o' Me Thumb.

Play in one act by Frederick Fenn and Richard Bryce.

Madame Didier	Ethel Winthrop
Cis	May Galyer
Cicely	Margaret Gordon
Rose Jordan	Violet Rand
Amanda Affick	Maude Adams
Horace Greensmith	Arthur Byron

As a sharp contrast to Lady Babbie, that daintily bewitching ideal of girlish mischief, last Monday Maude Adams was seen for the first time in a forty-nine minute play called 'Op o' Me Thumb (which has been played in England by Hilda Trevelyan), and scored one of the highest marks in her remarkable career.

In Madame Didier's French laundry in Soho works a little workhouse orphan who, to maintain her self-respect among her needle-tongued associates, tells them stories about herself which are inspired by the kind of novels she has read and the longings of her lonely little heart. She is shut from their ordinary pleasures by reason of her unattractive exterior; as she says, "some folks only seem made for others to laugh at. Everybody must have some little pleasure. I take mine in pretending." In the six minutes before her entrance the girls have compared notes and become skeptical about the rich relatives she has told them of and the jeweled presents they send her. She returns from an errand and backs through the door, dragging a huge clothes basket. With a flat old straw hat jammed on tightly drawn hair, which is pulled back and tied into a doughnut loop, Miss Adams was ludicrous yet pitiful in the picture she made. The loose old garb of the hard worker at starvation wages hung limply about her seemingly flat-chested and stooping figure. She walked with the flat-heeled, short-stepping gait of the burden carrier, and was the extreme opposite to the light-hearted, dancing sprite of gypsy Babbie. Driven to bay by their badgering, she could defend herself ably with the sharp tooth of East Side repartee. That her ungainly ugliness was only external was shown as soon as she began to tell them of her dreams which had been lived so hungrily; they were more real to her than the momentary prison of her workaday surroundings. She was only a child playing with dreams instead of dolls. To her it was quite real that she was "in disguise,' and some day her father would return and command them to "apparel her in ermine and conduct her to her carriage, for she is me long-lost daughter." Her pretty and vitally alive coworkers are going to Hampstead Heath the next Monday with their young men. She has tied a bit of old crêpe on her arm and cannot go. She says she is in mourning for "the daughter of a cousin." Her pride has made this excuse, for she cannot bear the hurt of confessing no one ever asked her to go anywhere on any holiday. Months ago a shirt was left by a customer and forgotten. To her it is a token of love that he will return to claim her and break her chains. Bantered about her care of this shirt, which she has done up afresh each week, she radiantly tells of letters he writes and diamond gifts.

After they have gone for the day the owner really returns. He is only a rough and very ordinarily coarse young workman in corduroys. Her succeeding scene with him touches the heights of that highest pathos where laughs are drowned in tears. To her he is a Prince Charming who can do no wrong, and she lays bare all the holy of holies of her lonely heart's housekeeping for him. She tells how she has no relatives and never had, of her disgraceful birth and pathetic pretenses, for she cannot lie to her heart's idol. She even confesses, to his horror, how she has told the girls he loves her. Touched by manly pity for her loneliness, he asks her to go out with him on the holiday. Her joy at what she never really dared hope makes her dance in ecstacy, if a few little awkward capers can be called a dance. He makes an appointment to meet her in a secluded spot. It dawns on her pitiful pride that he is ashamed to be seen "walking out" with her ugly little personality. She turns on him in outraged pride and declares that all the facts it cost her so much to tell were only lies to try him in jest. She cannot go. All her pretending comes tumbling about her lonely little soul and it is buried in the wreckage. Touched by sudden pity and insight, he kisses her lightly on her thin cheek and leaves. Tears of joy at the fact that her prince has really kissed her come, and she goes down under the bare wooden table, a pathetic little lump of hopeless humanity.

The play not only strikes the note of the pathetic amid its laughs, but goes far higher in showing beauty in things not seen before. It touches the deepest springs of human sympathy and shows life richer and better for its fine interpretation of everyday facts. The highest tribute to the truth of Miss Adams' art is that the wistful little face of her waif often could not be seen for the tears which sprang from sympathy. Even the guffaws of big men who tried to laugh to hide their feelings were unwilling tributes at her feet. Not a moment was she other than she seemed, though too critical analysis could pick flaws in her dialect, but that would be unfair, as she had the throbbing heart of the part in every tone and movement. Her humble pride and feverish idealizing of the anæmic, half-starved brain were shown as deftly and in the high art of simplicity. The passion and pathos needed to be remarkable to overcome the homely handicap of her make-up, and the achievement adds other laurels to her artistic store.

Arthur Byron was thoroughly consistent in his work as the unsympathetic rough who yet had something fine at bottom to be touched by what he could not entirely understand. The workers in the laundry were consistently played by such excellent actresses as Margaret Gordon, Ethel Winthrop, May Galyer, and Violet Rand. The stage management deserves a word of praise for being able to make such lightning changes in the five heavy sets of the following Little Minister that the audience was out of the theatre at a quarter past eleven.

Knickerbocker—The Brighter Side.

Comedy in four acts, translated from Alfred Capus' La Chatelaine by Louis N. Parker. Produced Feb. 6.

Andre Jossan	E. S. Willard
Madame de Morenes	Mabel Dubois
Baron de Morenes	J. R. Crauford
M. de la Baudiere	H. Cane
Madame de la Baudiere	Leila Repton
Lucienne de la Baudiere	Gladys Granger
Charles de Neray	Walter Sauter
M. Lormois	H. Barfoot
Antoine	Walter Edmunds
Marie	Nelly Angell
Gaston de Rive	H. Cooper-Cliffe
Madame de Rive	Alice Lonnon

Produced first a little over two years ago at the Théâtre de la Renaissance, Paris, this play had some degree of success because it was played by Guitry and Hading and reflects French artificiality. It was adapted to the English stage and given an English atmosphere, but died a quick death. It was tried in Philadelphia just two years ago under the name of The Optimist, but this title was changed through Mr. Willard's courtesy to an American author who had a play with the same title. At its first production in New York last week it was greeted with a fair-sized audience who showed their appreciation of Mr. Willard's art.

André Jossan is a bachelor of forty-one who has become prosperous and is in line with the New Thought, for he believes in himself and the good of things. An intriguing lady, Madame de la Baudiere, plots to have him marry the daughter of her henpecked husband. He falls promptly in love with Madame de Rive, who is at the end of the misery of a loveless marriage and has instituted proceedings. Her dissolute husband has squandered all her property but a motheaten castle. It is only worth a hundred thousand francs, and is under a mortgage to its shaky eaves. In the second act the hero insists on paying three hundred thousand for it, though he knows he can buy it for a third of that. The transaction is made a dainty love scene, the most original and pleasing in the play. Her acceptance causes her to be cut by his sister and the baffled stepmamma, who brings Madame de Rive's husband in the next act to kidnap the child and force her to return to him and misery for its sake. The hero gives her the courage to refuse. In the third act he has a talk with the wicked husband. By a few words he turns him from his dog-in-the-manger attitude, and all ends "happily." It cannot be said that the audience cared much. There are many reasons for this, principal among them being the utter artificiality and lack of logic in the events or their sequence. Then, too, a love affair between two middle-aged people, one of whom is a mother and is still married, is not pleasing, although Mr. Willard played her lover with such respect and restrained courtesy he did not offend. While there are numerous bright lines and a clever portrayal of a stepmother with a pig iron will and her meek husband, the play dragged and oozed slowly like trickling treacle. It was odd, and added much to the too evident artificiality which characterizes the French school to hear the heavy English accents in what might have been sparkling if given with native verve and snap.

It was a pleasure to see Mr. Willard's art in anything rather than unlucky Durham, but this role gives too little chance for the use of that charm which he has shown in other roles with such telling effect. The sympathetic quality of his voice was employed with the same fine elocution and flexibility as ever. He made the most of his few comedy scenes, but they were too rare to please those who had known him in parts suitable to his higher powers.

Alice Lonnon, who is not from "Lunnon town," but an American to be proud of, because of her beauty and sweet womanliness, left nothing to be desired in grace or perfection of one who could change a man's life at a sight of her pretty face. She disappointed in the strongest emotional scene and was frequently indistinct with that diminuendo on the end of the sentence which is too often a fault heard, or, rather, unheard, among present-day actresses. This may have been largely due to the nervous strain of a first-night, which is so hard on one of keen sensitiveness. Leila Repton gave an excellent interpretation of the sharp-tongued wife whose use of that instrument of torture makes her the head of the table. H. Cane was cleverly droll as the husband who gets his way by leading her to believe that he wishes just the opposite of what he really does wish. Walter Sauter was a lover to win a maiden's heart from any millionaire and have the sympathy of the audience with his winning. H. Cooper Cliffe was the cad of a husband, and so bad as an actor he won the sympathy of all hearers for his abused wife, who was justly to be pitied. His playing of the hysterical scene where he has the goad driven into the dark deeps of his sodden soul was played with wringing of hands and such false emotion it laid too bare the utter weakness of what was meant to be the turning point of the play. The scenery by Gates and Morange deserves especial mention. While the interior of the French castle was not accurate, the scene on the terrace was beautiful enough to be a pride, not only to Touraine, but any picturesque land of legend and song.

Princess—The Passport.

Farce in three acts by B. C. Stephenson and W. Yardley. Produced Feb. 10.

Ferdinand Sinclair	T. Lovell
Christopher Coleman, M.P.	Edward Terry
George Greenwood	Arthur Cornell
Algy Grey	Hylton Allen
Henry Harris	W. H. Day
Pattison	W. H. Denny
Schmirkoff	George Howard
Pedrovski	C. McManus
Mrs. Coleman	Nellie Mortyne
Mrs. Darcy	Olive Wilton
Mildred	Beatrice Terry
Violet Tracey	Nellie Malcolm
Markham	Clara Earle

It was a well pleased and smiling audience that left the Princess Theatre Friday night after The Passport had been visited and vised, for it is a jolly farce of the good old-fashioned sort that is just suited to Mr. Terry's craft. He is essentially a good farce comedian of the type so often seen in vaudeville bills, where he would make a bigger hit than he has on Broadway. This is never more evident than when he is essaying morbid and serious roles like Richard Burnside. This play was produced first in New York at the Bijou with Sadie Martinot as Mrs. Darcy. Max Figman then played the part of Sinclair and Sam Edwards the part of Christopher Coleman (the role taken by Mr. Terry). Mrs. Sol Smith was Mrs. Coleman. It ran till June. The author (A. C. Gunter) of "My Official Wife" spoke of the resemblance of the play to his story and tried to enjoin its playing, but failed.

The tangle of misunderstandings in The Passport that is so enjoyable starts with a woman who loses her passport on the Russian frontier. Like My Official Wife, she passes herself off as the wife of a member of the English Embassy, quite innocently, of course. The official is also able to help out of their frontier troubles with the police a Member of the English House of Commons, who is traveling with his wife and a maid. But it happens that the alder marries the daughter of the Member and that same lady turns up as a guest at the wedding, having married the partner of the Member. Her new husband is very jealous, and all sorts of troubles arise when the woman is recognized as the one who was traveling as wife for passport purposes only. Situation after situation follows sharply with a prodigality of incident equal to the material of a dozen of the thinly spread plays too often seen.

As the fussy, bumptious, silly member, Mr. Terry had an excellent chance for the farce methods which have made him a standard actor of this good, old-school kind in London, and he improved his opportunity to the thorough delight of his audience.

Nellie Mortyne was fairly good as the worried wife. Olive Wilton had the part Sadie Martinot did so well, but did not make the most of it. She was well liked, however, as no one could well fail in so rich an opportunity. Beatrice Terry looked sweet and showed indications of the fine artist she will be when she is in parts suited to her childish voice. Clara Earle was excellent as the shocked maid. T. Lovell did good work as the worried bridegroom and more than made good, helping much to carry the play by sincerity and earnestness. Arthur Cornell was not as good as in the House of Burnside. Hylton Allen had little chance to show his fine skill as a lover. W. H. Day as the man who tries hard but never says a word deserved the many and continual laughs his part received. W. H. Denny was more than satisfactory as the valet, while George Howard disappointed as the Russian official, for he had a dialect that was no less Russian than it was French. The whole play moved with the necessary snap in its tempo, but was at times marred by a striving for effects in a too-evident manner that overstepped even the license of farce technique.

Criterion—The Crows.

Drama in four acts, by Henry Becque, translated by Mrs. C. A. Doremus. Produced Feb. 9.

Vigneron	Edward Hemmer
Gaston	John G. Fee
Teissier	W. H. Quinn
Bourdon	Irving J. Lancaster
Merckens	Paul A. Tharp
Lefort	Morris Frankenstein
Dupuis	John G. Fee
Auguste	Willard D. Howe
A Doctor	Almas Pierre Peltier
Georges De Saint-Genis	Albert W. Meyer
Lenormand	Siegfried Sotys
General Fronentin	M. J. G. Briggs
Madame Vigneron	Henrietta Goodman
Madame De Saint-Genis	Caroline Bulow
Marie	Berna Reinhardt
Blanche	Consuelo Bailey
Judith	Adelaide M. Livingston
Rosalie	Mary Lawton

It is instructing to see a play like The Crows, if only for the advantage of seeing how the art of playmaking has gone ahead in the last quarter of a century. In its day it was revolutionary. Now it seems maudlin and oozing with the gush of sloppy sentimentalism when it is not morbid. It was a departure from the artificial standards then reigning, but what was a step ahead then, is only a faint and childish footprint which is left far behind in these modern days of revolutionary giants in the drama. Because Becque dared to be different he was bitterly attacked and ridiculed in his day. Now he is little less than puerilely conventional.

The Crows was played by students of the American Academy of Dramatic Arts. It tells of the troubles a prosperous merchant's family gets into after his sudden death at the end of the first act, but tells it with the modern method of detail which makes the actors seem real people. The old partner of the merchant plots with their lawyer to bring the family to ruin. The plotters succeed, largely because of the widow's lack of decision and knowledge of business methods. One of her three daughters has been taken advantage of by a son of a scheming widow, Madame de Saint-Genis, and he repudiates his engagement to her when he finds she is penniless. The widow and her three daughters are reduced to bitter poverty. The deserted girl loses her mind, and in consequence the audience gets more than its share of gloomy morbidness. Another of the daughters is engaged to the scheming partner at the end of the play, sacrificing herself to a decrepit old roué to relieve her family. All ends with the crows triumphant, and the audience disgusted. The faults of the play were exaggerated by a poor translation. As the French talk much faster than the English, and with greater vivacity and charm, an audience listens with pleasure to speeches that are only a dreary bore when given in literal translations. In rendering to English a French play should be cut down to the bone.

The stage management was not as good as would be expected in a regular representation, but this is not looked for in a single performance by students. The students themselves, too, manifestly worked and strained their efforts, but perhaps this also is to be expected in the circumstances. They were continually working their eyebrows and eyes when they should have been simple and direct, and there was no illusion of reality. They were again hampered with the too-thickly-laid-on make-up and too-apparent wigs, for it is difficult to prepare youthful novices for the simulation, even in externals, of adult life. And thus, also, in action, when in the first act there should have been a natural and happy home atmosphere, there was instead too-apparent posing and strained effort. The young woman who played the heavy part affected a broken French accent, while the other characters spoke English unmodified except by suggestions of native localities, and her assumed villainy was denoted by superficial signs that suggested burlesque. W. H. Quinn deserves credit for repose and directness of effects that created an atmosphere fitting his character in spite of the handicap of his make-up. Edward Hemmer was not a bad father. John G. Fee will be a good juvenile in time. Irving J. Lancaster was commendable as the villainous lawyer. He would be a good actor in good parts, but should be taught that twirling his mustache and shaking his finger are not impressive gestures. Paul A. Tharp was even more handsome and dashing than usual, and quite looked the musician, but he should remember that gentlemen forget they have coat tails that can be rumpled. Morris Frankenstein and John G. Fee lifted the scene as soon as they entered, with vitality and magnetism. Willard G. Howe, Almas Peltier, and Albert Meyer were clever enough in bits to suggest their fitness for better parts. Henrietta Goodman showed she had made a conscientious study of the type of the flighty, helpless, ivy kind of woman, and was hopefully artistic at times. Berna Reinhardt was sincere and straightforward in her unemotional work. Consuelo Bailey was too young for the part of the seduced girl, and was too hampered by a distressingly long hysterical scene. Mary Lawton was simple and sweet as an old nurse.

Liberty—The Taming of the Shrew.

Comedy by William Shakespeare. Revived Feb. 6.

IN THE INDUCTION.

A Lord	Walton Pyre
Christopher Sly	Fulton Russell
A Page	William Rosell
A Huntsman	Edward Dillon
First Player	C. B. Welles
Second Player	Fola La Follette
The Hostess	Laura Sawyers

IN THE PLAY.

Baptista	William Redmund
Vincentio	William Rosell
A Pedant	Walter Forest
Lucentio	Charles Swickard
Petruchio	Charles Richman
Gremio	Oliver D. Byron
Hortensio	Joseph Weaver
Blondello	Walter Howard
Tranio	Charles B. Welles
Grumio	Wilfred Clarke
Nathaniel	Edward Dillon
Philip	Leonard Davis
A Tailor	William Fulton
Katherine	Ada Rehan
Bianca	Theodore Carew
Curtis	Mrs. Barry
A Widow	Blanche Weaver

Ada Rehan's reappearance in the character of Katherine was a signal for an ovation from the friends who for many years have enjoyed her work. Ever since 1887, when this distinguished comedienne was first seen in this part, it has been an event of theatrical importance whenever she has repeated her interpretation. Through all the shrewishness of the first scenes she yet shows a womanly sweetness which makes entirely logical the denouement of the comedy's finish. This contrast of a heart at war with circumstances and appearances that must be kept up has been the rock of hard test on which many lesser artistes have gone to wreck, but is only the foundation stone of Miss Rehan's fame. Her piquant humor was ably aided by the well-rounded work of Charles Richman and an excellent cast, whose names appear above.

Thalia—The Unknown.

The Unknown, a problem play by Joseph Gordin, the Yiddish playwright, was presented for the first time on any stage at the Thalia Theatre on Feb. 7 to an audience which included the most intellectual residents of the Ghetto.

The scene of the play, which has from the first act the moral certainty that optimism will triumph over pessimism, is laid in Russia. It is a conflict between Death and the revivifying spirit of Love. In the symbolical prologue Death, represented by Maurice Moskovitz, and Love, played by Mrs. Mary Epstein, meet and each claim superiority over the other. Love declares that happiness will follow in her footsteps if she enter a cottage seen in the valley below. Death declares that he will follow and drive away that happiness.

In the play Love is typified by Bertha, the hunchback daughter of an unlovable man, and around her and her fortunes centres the interest of the play. She sheds happiness all around her by her pure life, which redeems the sordidness of the rest of her family. Her own sister steals the love of her sweetheart. Death does enter the home, but her love triumphs even over Death.

Mrs. K. Lipzin plays Bertha, the hunchback. Bernard, the faithless swain, is played by Maurice Moskovitz. Leo Blank fills the role of Bertha's father, and Ziegmund Mogulesco is good in the chief comedy part. Mr. Gordin was called before the curtain at the close of the second act and made a speech.

Irving Place—Repertoire.

Agathe Barsescu chose, for her farewell week, the two strong plays, Gyges and His Ring and Eva.

The first is nearly a century old, and is so gloomy in its tragedy it is rarely given, but Miss Barsescu played with great power the role of Lydia, wife of Kandanles, King of Lydia. Max Freiburg, Paul Hegeman, and Ida Frey gave excellent support. In Eva, which is a melodrama by Richard Voss, something like Ohnet's Maître des Forges, Miss Barsescu was welcomed by a crowded house, and gave a superb portrayal of the heroine, who deserts her husband only to finally kill her lover. Mr. Ottbert and Mr. Schlegelhammer shared the triumph of the star, who was repeatedly called before the curtain.

On Monday, Tuesday and Saturday evenings of this week, Harry Walden will appear in the title role, Die Liebesschule (The School for Love). On Wednesday, Thursday and Friday evenings and Saturday matinee, Nachtasyl, a drama by Maxim Gorky, will be produced. It will be revived in next week's MIRROR.

West End—Siberia.

Siberia, under the management of Brady and Grismer, fresh from its successful season at the Academy of Music, is the attraction at the West End this week, and with its three matinees will no doubt record a large patronage. This strong old melodrama by Bartley Campbell has been brought up-to-date in accordance with recent events in Russia, and has spectacular and other features unknown to it in former days. Two of its new features are the Russian ballet and a simulation of the Kishineff massacre.

Other attractions underlined for the West End are Kellar, Ward and Vokes, Busy Izzy, Williams and Walker, In Old Kentucky, and Primrose's Minstrels.

Manager Blumenthal announces that arrangements have been completed by which Eugenie Blair will play a stock engagement at this house, beginning about May 1, during which she will be seen in a number of plays, supported by a special company.

Yorkville—Paul Revere.

Paul Revere was the offering here for the second week of the stock company season, and large and well-pleased audiences were the rule at every performance. Will R. Walling was dashing and handsome as the Revolutionary hero and was well supported. Manager Weis is allowing the patrons of the house to cast ballots on which the names of their favorite plays are written, and will present them in the order of their popularity. This week's attraction is A Lady of Quality.

At Other Playhouses.

WEBER MUSIC HALL.—Joseph M. Weber is now in sole control of this house, as Mr. Ziegfeld retired some days ago. The College Widower and Higgledy Piggledy continue to attract well-pleased houses.

LEW FIELDS'.—Marie Cahill, Lew Fields, and the other funmakers are still making the evenings pass pleasantly in It Happened in Nordland.

EMPIRE.—To-night (Tuesday) Maude Adams will play Lady Babbie for the thousandth time in The Little Minister.

BROADWAY.—Before the production of Boccaccio, the next revival in which Fritzi Scheff will be seen at this house, there will be two weeks of Fatinitza, beginning last night.

LYCEUM.—To-day (Tuesday) Beatrice Herford will give the second of her matinees of monologues. Mrs. Leffingwell's Boots continues as the regular bill.

MANHATTAN.—The tenth week of Mrs. Fiske and the Manhattan company in Leah Kleschna at the Manhattan Theatre began with an extra matinee yesterday (Monday, Lincoln's Birthday). There will also be an extra matinee on Washington's Birthday, Feb. 22. The great success of Leah Kleschna continues.

SAVOY.—Grace George, in Abigail, will succeed Friquet next week.

LIBERTY.—Ada Rehan holds the stage with her revivals, appearing this week in The School for Scandal. Next week, The Education of Mr. Pipp, by Augustus Thomas, will be seen.

ACADEMY OF MUSIC.—Henrietta Crosman will continue her engagement here in Sweet Kitty Bellairs until March 6, when Blanche Bates will begin a term in The Darling of the Gods.

HERALD SQUARE.—It has been decided to continue Blanche Walsh's engagement at this theatre indefinitely, and her road tour has been canceled.

LYRIC.—Fantana still continues. Each woman in the audience at the matinees receives a picture in colors of some member of the cast.

HUDSON.—Several hundred Columbia men visited Strongheart last Wednesday night.

WALLACK'S.—The Yankee Consul was visited by Company B of the Seventy-first Regiment Feb. 8.

NEW YORK.—Wright Lorimer will bring The Shepherd King to this house for a stay, beginning Feb. 20.

KNICKERBOCKER.—The Middleman and The Professor's Love Story will be revived this week by Mr. Willard.

GRAND.—Frank Daniels brings The Office Boy to town.

NEW STAR.—The White Tigress of Japan is the week's thriller.

MURRAY HILL.—Texas returns to town to please the patrons of this house.

AMERICAN.—Cohen's Luck, with Joe Welch, will be the bill.

HARLEM OPERA HOUSE.—The Usurper returns to town at this house.

PRINCESS.—Edward Terry puts on again Wednesday The House of Burnside and Bardell vs. Pickwick.

FOURTEENTH STREET.—The Confessions of a Wife is the bill. Note of the performance will be made next week.

WINDSOR.—Rachel Goldstein is the attraction for the week.

THIRD AVENUE.—Two Little Waifs is the play here.

METROPOLIS.—Dan McAvoy and company in His Honor the Mayor of the Bowery played here last week. Dan McAvoy kept everybody in good humor. The songs were also very good, especially "The Sunbeam and the Morning Glory," which Georgie Kelly was compelled to repeat fully a dozen times. Others who did well were Vivian Prescott, Ada Rivers, and Thomas Gunnes. This week's attraction is Under Southern Skies.

CUES.

Four hundred "jackies" from the Navy Yard attended the performance of Monte Cristo at the Columbia Theatre in Brooklyn, Feb. 9.

Adelaide Keim and her company are to present a series of plays at the Harlem Opera House in the latter part of the season.

Joseph Weber's next burlesque at the Weber Music Hall will be on The Duchess of Dantzic. Mr. Weber will burlesque the part of Holbrook Blinn, who plays the role of Napoleon.

Liebler and Company will produce Hall Caine's The Prodigal Son at the New Amsterdam Theatre Sept. 5.

C. Walcott Russell has obtained from the author, Holman Day, the dramatic rights to Square Bill, a story published in the February number of *Ainslee's Magazine*.

Edna May Spooner was hurt by a knife in the knee during Lover's Lane, Feb. 9, but pluckily continued playing.

William Gillette will play Sherlock Holmes, March 13, at the Empire Theatre, and be there for four weeks.

Billy B. Van will not return to the East until the latter part of May.

Billy Clifford will bring his new melodrama, entitled How He Won Her, to the Murray Hill Theatre Feb. 20. The cast contains the names of a number of well-known stage favorites.

'Nobody's Darling, a new play by Hal Reid, will be presented for the first time on any stage at Camden, N. J., Feb. 13, and will be seen at the Fourteenth Street Theatre the week of Feb. 20, with a special matinee on Washington's Birthday.

THE METCALFE CASE.

Manager Gilmore in Court Declares That the Critic Was Formally Boycotted.

There were some interesting moments in the preliminary hearing before Magistrate Pool in the Tombs Court on Thursday afternoon, Feb. 9, in the case of James S. Metcalfe against members of the Theatrical Managers' Association when Edward G. Gilmore, manager of the Academy of Music, was the only witness examined.

The case had been set for 3 o'clock, but it was 5 before the examination began in the private room of the Court.

Other interested parties present in response to summonses issued by the Court, or for the purpose of swearing to depositions were: Marc Klaw, Oscar Hammerstein, Charles M. Burnham, Alf. Hayman, Thomas Shea, W. S. O'Brien (doorkeeper at the Lyceum), John S. Flaherty, and Channing Pollock. With Mr. Metcalfe was John A. Mitchell, publisher of *Life*.

When Edward G. Gilmore as a witness testified that at a meeting of the Managers' Association on Jan. 12 a typewritten resolution was read and adopted barring Metcalfe from about forty-five theatres Marc Klaw, of Klaw and Erlanger, one of the defendants, sprang to his feet, and cried: "No resolution was read, passed or in any way acted upon regarding Mr. Metcalfe." Mr. Gilmore, however, not only repeated his statement, but gave corroborative details. It is on this alleged resolution that Metcalfe bases his complaint.

Mr. Gilmore testified that he was a member of the association and was at a meeting of the organization on Jan. 12 in the Hotel Astor, when about twenty-five members were present. Daniel Frohman presided, and Charles Burnham, the vice-president, was there, with Messrs. Klaw, Erlanger, Hammerstein, Frank McKee, William T. Keogh, and George Krauss.

Assistant District-Attorney Krotel for the prosecution then examined Mr. Gilmore.

Q. Who presided? A. Daniel Frohman.

Q. Was Charles Frohman at the meeting? A No; I don't believe he's a member.

Q. Was any action taken in regard to James S. Metcalfe? A. Yes; Charles Burnham read a resolution about him.

Q. State what that resolution was. A. He read a resolution calling upon the members to——

"I object," interrupted ex-Judge Olcott. "The resolution is not on record."

Mr Klaw here broke in and denied the reading or passing upon of the resolution.

"You heard a resolution read?" asked Mr. Krotel.

"Yes," was the reply.

Q. What was done after the reading of the resolution? A. It was put to a vote.

Q. Who put it to a vote? A. Either Mr. Frohman or Mr. Burnham.

Q. Was the resolution voted upon? A. It was.

Q. You heard it read? A. Yes.

Q. Will you state what it was?

This question was objected to. Mr. Krotel served notice on the lawyers for the managers to produce the resolutions and minutes of the meeting. Ex-Judge Olcott said he would if they were in existence.

Q. At the meeting did you hear any discussion of the matter relating to Mr. Metcalfe? A. Yes, I heard his name mentioned several times.

Q. Do you remember any one present who mentioned his name? A. Yes; Mr. Oscar Hammerstein said the resolution ought to be passed, as Metcalfe had abused the Jewish race.

The witness said that Messrs. Frohman, Krauss, and others talked the same way about Mr. Metcalfe.

Q. Did you vote on the resolution? A. No, I didn't vote either way.

Q. Were you in sympathy with the resolutions to bar Mr. Metcalfe out of the theatres A. I was not.

There was a secretary at the meeting and a stenographic report was made of it. Mr. Klaw said he didn't know the secretary's name, and was told to find it out and give it to Mr. Krotel.

Magistrate Pool said that he would issue a subpœna *duces tecum* for the minutes and resolutions of the meeting. Ex-Judge William M. K. Olcott appeared as counsel for Klaw and Erlanger, and Charles M. Burnham was represented by Herman Aaron. No attorney appeared for the association as such.

At the conclusion of Mr. Gilmore's examination Mr. Krotel said there were several other witnesses to be examined, and the Magistrate said he would name a day for the continued hearing, when he might give all his time to it. Mr. Krotel gave to Mr. Olcott and the other lawyers copies of depositions made by Mr. Burnham, Mr. Bates, Mr. Flaherty, and Mr. O'Brien. Mr. Burnham in his statement said he could not say a resolution about Mr. Metcalfe had been offered, but there was a discussion of his attacks on the Hebrew race. He added:

"I left it to the men present as to what we should do to protect the members of the association from Metcalfe's attacks, and they said the proper thing was not to admit him to the theatres. It was the sense of the meeting that such would be the case."

Mr. Bates said he had refused, acting under the order of Klaw and Erlanger, to admit Mr. Metcalfe to Daly's Theatre; Mr. Shea said he had done the same thing at the Empire, under direction of "Alf" Hayman; Mr. Flaherty swore he had excluded the critic from the Majestic under orders from E. D. Stair, and a word from Daniel Frohman, Mr. O'Brien said, caused him to eject Mr. Metcalfe from the Lyceum Theatre.

Magistrate Pool said he would not issue warrants until all the evidence had been presented, and intimated that a conspiracy charge would rest against the managers if the books showed that Metcalfe had been discriminated against.

The case was then adjourned until Magistrate Pool, who is going to Washington on a brief vacation, notifies the District-Attorney as to what day he can continue it.

ABOUT GRAND OPERA.

Heinrich Conried's statement at the managers' dinner at the Hotel Astor, on Feb. 9, as to the relations of the directors and box-holders with grand opera was disputed later by one of the opera stockholders, who said:

"Mr. Conried is far from being strictly correct. In the first place, the present stockholders of the owning company make grand opera in its present form possible. Now, as to some figures, the stockholders pay Mr. Conried's company an annual subsidy of from $55,000 to $80,000 for the rental of parterre boxes and in other essential expenditures, from which Mr. Conried is relieved. The fixed charges for the operation of the property amount to close on $180,000 a year. This sum is made up from the annual assessments of the stockholders. In return Mr. Conried pays a rental for the theatre of $55,000, which is nominal, being only about 1 per cent. of the valuation of the property When you figure up the amount of money Mr. Conried receives from the stockholders for the boxes at $1,000 each for the season of fifteen weeks, you will find that in this item he has a margin left. This margin, you might say, is what the stockholders contribute toward the production of opera in the strict sense of the term. I do not know what per cent. of profit opera paid the Conried company last year, as I am not a stockholder in that company. I do know that the Grau company paid during the last two years of its existence 100 per cent. on an investment of $150,000. I hear that the Conried company paid last year something like 5 per cent. Their capital is, I believe, $250,000. So, you see, Mr. Conried is not strictly correct."

A BILL ABOUT CHILDREN.

Assemblyman Shanahan to-day introduced a bill in Albany providing that no theatrical manager in Greater New York shall admit during school hours any child under fourteen unless accompanied by an adult.

DEATH OF NOTED GERMAN ACTRESS.

Mrs. Amelia Weckes, one of the most celebrated of German actresses, died very recently at the home of her daughter in St. Louis, Mo., at the advanced age of eighty-one. From the day when she entered the profession at the age of sixteen she had experienced more than sixty years of continuous successes on the German stage in Austria, Germany and America.

At the age of twenty-two she had achieved that goal of all Continental actors, an engagement at the Royal Theatre. She was the Mrs. Gilbert of the German stage, and not until she stood upon the very threshold of old age did she forsake her beloved profession for a quiet home life with her daughter.

Amelia Wulfinger was born in Jung-Bunzlau, Bohemia, in 1824. She was the artistic natured daughter of a Bohemian architect. From strolling players who performed in her birthplace she caught the love of the drama, and her entreaties to be allowed to become an actress were gratified by her parents at last.

At the age of sixteen she entered the dramatic profession. Her real dramatic training began at Trieste, Austria, and there in the Mediterranean city she toiled diligently for perfection and distinction in her chosen calling. At twenty-two all Trieste rang with her fame. As a soubrette she achieved her first laurels.

It was while playing in the theatre in Trieste that the young actress had her first romance. Among those who sat in the stalls of the theatre and watched the performance was a young and handsome officer of the Austrian army, stationed at Trieste. This was Lieutenant Ritter Franz von des Loges, a member of a noble Austrian family. Finally he met the object of his admiration, and later Fraulein Wulfinger became the wife of the Austrian officer. It was not long after their marriage that Lieutenant Ritter Franz von des Loges resigned his commission in the Austrian army, and in order to be with his wife always, became an actor. He succeeded, and shone in heroic parts. Life was happy for two short years, and then grief came to the young actress. Her husband sickened and died.

After her husband's death she terminated her engagement at the Trieste theatre and sought an assuagement of her grief in new scenes. She obtained an engagement in the theatre of Stettin, Germany, playing under the direction of C. Hock. Throwing herself into her art with her whole soul, she won new laurels. While playing there she made the acquaintance of the director of the orchestra, Ernest Weckes, to whom she was married several years after the death of her first husband. Her next engagement was as leading lady at the Ducal Theatre of Dessau. Here she won her greatest triumphs, and for the ten years that she was engaged at that theatre her fame filled all Germany as one of the greatest of German actresses.

As the leading lady there she was the especial favorite of the gay little German court. Famous, loaded with honors and distinctions, she went from the theatre at Dessau to Berlin. Here, too, she repeated her career of honors and triumphs, which continued for fifteen years. For all of that time she was engaged at the Kroll Theatre under the direction of the famous Manager Engel.

At this time she took the roles known to the German stage as "mothers' parts," as she was then attaining middle age, and they were more suited to her years. After fifteen years on the Berlin stage she went to Breslau in Silesia. She was engaged at the Lobe Theatre under the manager of that name. After his departure for Vienna she was engaged under the direction of Schoenfeld.

Her former triumphs in Trieste, Dessau and Berlin were repeated here, and she continued upon the Breslau stage until 1889. Beginning to feel the weight of her advancing age, having been continuously in dramatic harness for half a century, she decided to retire. Her retirement was made the occasion for a great popular testimonial, not only from the people of Breslau but from other parts of Germany.

She celebrated her golden anniversary of stage life by a farewell performance to which the best people of the Empire thronged. From distinguished men and women all over Germany, and even from Austria, she received a shower of congratulations. Shortly after her retirement, at the invitation of her daughter, Mrs. Anton Neuberg, she came to America to make her home with her daughter in St. Louis, expecting to lead a private life of rest, away from the excitement of the stage. The old love for the dramatic life and the old yearning for the glamour of the stage and its applause stirred within her again, however, and when Riote, the pioneer of the German drama in St. Louis, formed a local German stock company she was persuaded to become one of the cast.

For twelve years she was one of the most distinguished members of this stock company. Never showing her age in her parts, she played with her old-time art in all of the comedies and farces that were produced from time to time by that excellent organization.

Here, as in the theatres of the Old World, she was the idol of her audiences, and even in the evening of her life she proved herself still a great actress. She continued to delight her audiences until four years ago, when the infirmities of age began to crowd faster upon her. Her last appearance on the stage was in L'Arronge's farce, Der Compagnon, at the Germania Theatre, St. Louis.

FOR A NATIONAL THEATRE.

James S. Metcalfe, of *Life*, sets forth in an article in the *North American Review* his views in advocacy of a national theatre, the good it would accomplish, and his plan as to how it could be built and maintained. He says, in part:

"Six million dollars is the sum required sufficiently to endow a national theatre and its dependent institutions. The objects of this endowment would be:

To construct in New York a theatrical building which shall be (a) an architectural ornament to the city, (b) safe, (c) comfortable and which (d) shall possess on its stage all the modern accessories for the perfect presentation of any play. Gradually to form and perfect the best and most thoroughly trained company of English speaking actors in the world. To acquire gradually a repertory of the standard plays in English, both classic and modern, and to present them in the best manner and with the nearest possible approach to artistic perfection. To encourage American literature by giving production to adequate plays by American authors. To choose, under scholarly advice, the best standard of pronunciation of our language, so that the usage of the National Theatre shall be a recognized authority and the preserver of pure speech. To establish, in connection with the theatre, a conservatory, in which shall be taught the elements of acting, including elocution, pantomime, fencing, dancing and kindred necessaries of the art. To establish, in connection with the theatre, a library, which shall not only be of value to the theatre in making correct standards in details of scene and costume, but which shall be available for American dramatists and writers on dramatic subjects. To set a correct and artistic standard which shall be a continual incentive to the improvement of dramatic art in America.

In another portion of his interesting article Mr. Metcalfe discusses the question as to where and how the $6,000,000 necessary to endow a national theatre may be secured.

"The only part of the endowment which would be actually expended is that which would go into land and building, things which would be valuable and permanent in themselves. The remainder would be invested and kept intact, only its income being used for the deficiencies of the institution. A plan to secure an endowment of the national theatre must disregard the Government and the individual millionaire. But it seems not impossible that there are in America enough persons of large means and enlightened patriotism to furnish by association the insurance fund necessary.

"A rough plan has been made of a suitable theatre which shall contain, in part of its auditorium, fifty comfortable boxes arranged in two tiers, and an estrade containing one hundred especially roomy chairs, all possessing equally good views of the stage. These boxes and seats are reached immediately from a large and impressive foyer reserved exclusively for their occupants. These fifty boxes and one hundred estrade chairs, in a manner to be discussed further on, would form the basis for the endowment of the theatre.

"Bearing in mind that the necessities of a theatre call for runs of plays of some duration, and that a box-owner would not care to use it very often during the run of a play, it is proposed, in order to make the ownership of boxes and estrade chairs attractive, that they shall be held on the following basis:

"1. That the owners shall be entitled to their boxes or chairs on the occasion of all first presentations.

"2. That, at any other time when they shall wish to do so, they shall have the right to use them for themselves or friends.

"3. That when owners shall not indicate that they wish to use their boxes or chairs, the same shall be placed on sale to the general public, the proceeds to be set apart and, when the theatre shall have paid its running expenses, to be divided on an equitable basis among the subscribers to the endowment.

"The crux of this plan to secure an endowment for a national theatre lies in the possibility of securing fifty subscriptions of $100,000 each and one hundred subscriptions of $10,000 each, not an extravagant possibility in this country of many large fortunes. Each subscription would be represented by a certificate transferable by assignment or bequest, those for the larger amount representing the rights to a box, and for the smaller to one of the estrade chairs. In addition, these certificates would represent the owner's right to a pecuniary return on the subscription when the endowed theatre should show an income exceeding its running expenses and the cost of its productions."

THE STOCK COMPANIES.

Adeline Dunlap resigned from the Douglas Stock at Detroit, Mich., to play the emotional heavies with the American Stock at the Columbia Theatre, Brooklyn. Miss Dunlap arrived in the city last week.

A strong company has been organized to take the place of the William Farnum company at the Empire Theatre in Cleveland, and will be known as the Empire Stock company. The following well-known people have been engaged: Mace Greenleaf, Jessaline Rogers, Mary Sanders, Belle Gaffney, Marie Heger, Tersa Maxwell, Mary A. Evans, St. Clair Nash, Alexander Dale, Wilson Chagnon, Edwin Boring, Franklin J. McIntyre, Alexander Kearney, and Richard Baker. The scenic artists are Max Greenberg and Dennis Flood. The repertoire will include: Soldiers of Fortune, Gentlemen of France, Prodigal Daughters, Eternal City, Lady Bountiful, Audrey, Texas Steer, Lovers' Lane, and Monbars.

Charles F. Tingay has been specially engaged by Mr. Weis for the stock at the Yorkville Theatre for the balance of the season.

LETTER TO THE EDITOR.

WASHINGTON, D. C., Jan. 30, 1905.

To the Editor of The Dramatic Mirror:

SIR: There have been so many claimants in the prints recently to the honor of being original members of the company supporting Laura Keene in Our American Cousin on that lamentable night of April 14, 1865, when President Abraham Lincoln was assassinated, that to put you correct I have discovered in some of my collections of the past twenty-five years as a Washington correspondent a photographic *fac-simile* of the playbill used upon that occasion, copyrighted and indorsed on the back, by John E. Buckingham, "Old Buck," familiarly called—a suspect at the time and imprisoned, and still living—in which he certifies, on the back of his photograph, "That he was doorkeeper on the evening of the assassination of President Lincoln, and that this playbill is a *fac-simile* of the programme used," signed John E. Buckingham. For your further information I copy, word for word, the programme, thereby reproducing for your benefit the original:

FORD'S THEATRE,
Tenth Street, above E.
Season II. Week XXXI. Night 190.
Whole Number of Nights, 495.

John T. Ford ..... Proprietor and Manager
Also of Holliday St. Theatre, Baltimore, and Academy of Music, Philadelphia.
Stage Manager ..... J. B. Wright
Treasurer ..... H. Clay Ford

Friday Evening, April 14th, 1865.
Benefit and Last Night of Miss
LAURA KEENE,
the distinguished Manageress, Authoress and Actress, supported by
MR. JOHN DYOTT and MR. HARRY HAWK.
Tom Taylor's celebrated eccentric comedy, as originally produced in America by Miss Keene and performed by her for upward of one thousand nights, entitled
OUR AMERICAN COUSIN.

Florence Trenchard (her original character),	Miss Laura Keene
Abel Murcott, Clerk to Attorney	John Dyott
Asa Trenchard	Harry Hawk
Sir Edward Trenchard	T. O. Gourlay
Lord Dundreary	E. A. Emerson
Mr. Coyle, Attorney	J. Matthews
Lieutenant Vernon, R. N.	W. J. Ferguson
Captain De Boots	C. Byrnes
Binney	G. G. Spear
Buddicombe, a Valet	J. H. Evans
John Whicker, a Gardener	J. L. De Bonay
Rasper, a Groom	
Bailiffs	G. A. Parkhurst and L. Johnson
Mary Trenchard	Miss J. Gourlay
Mrs. Mountchesington	Mrs. H. Muzzy
Augusta	Miss H. Trueman
Georgina	Miss M. Hart
Sharpe	Mrs. J. H. Evans
Skillet	Miss M. Gourlay

Saturday Evening, April 15.
Benefit of Miss Jennie Gourlay, when will be presented Boucicault's Great Sensational Drama,
THE OCTOROON.
Easter Monday, April 17, Engagement of the Young American Tragedian, Edwin Adams, for Twelve Nights Only.
The Prices of Admission:

Orchestra	$1.00
Dress Circle and Parquette	.75
Family Circle	.25
Private Boxes	$8 and $10

J. H. Ford, Business-Manager.
H. Polkinhorn and Son, Printers, D St., near 7th, Washington, D. C.

JOHN T. WARDE.

SAID TO THE MIRROR.

MRS. SARAH F. TRACY, Rochester: "As a Rochesterian I would like to acknowledge through your paper Clyde Fitch's kindly compliment to our Flower City in presenting here for the first performance his new play, The Woman in the Case, which is an all around good play. As a moral and temperance lesson to women few clergymen could set forth a better sermon. This is also the 'Power City,' and we extend to Mr. Fitch best wishes for the success and power of his much appreciated play."

J. A. DARNABY: "I wish to correct the impression left with many of the managers who answered my 'ad' in THE MIRROR some weeks ago. At the time of the insertion of the 'ad.' I held a contract with Miss Atheling for five years, a contract made just previous to the Iroquois fire, which canceled so much of our city time it was hardly advisable to open a new attraction. Miss Atheling wrote me during the following Summer and asked if any objection would be made to her accepting an offer to appear in a production, an engagement having been offered, provided she closed in time to open with me in Chicago on Sept. 12. To this I consented, but a few weeks previously to my opening she informed me that Mr. Holden had misunderstood her arrangement and had also booked her for the season. Rather than place her in a bad light, an error for which I was partially to blame, I consented to an arrangement by which she was able to fill her contract with Mr. Holden. This arrangement compelled my again canceling the time held for her, and the managers began to think I could not command her services. Since the season opened news has reached the managers that Miss Atheling was appearing under my management, and that I had canceled them because of a desire to make other territory. For the benefit of the doubting ones I wish to say that my contract with Miss Atheling still holds good, and she is very desirous of living it out, and will next season appear under my management, provided I can secure a suitable play. The rest of the season she will play Parthenia in Holden's production of Ingomar, in which I have no interest whatever."

MERVYN DALLAS: "I was an amateur for twenty years, during my service in the British Army. On returning from the Soudan campaign in 1882 I unexpectedly found my wife and two children dead and buried. My first appearance as a professional was with the late Mrs. Scott Siddons at the Haymarket Theatre, London, playing the banished Duke to her Rosalind. After much experience I joined Edwin Booth on his visit to London, playing Baradas to his Richelieu, Balthazar in Othello, and in Macbeth and Shylock with Irving. Afterwards with Lawrence Barrett at the Lyceum Theatre. Ran The House on the Marsh for six seasons and was the original Touroff in my own version of Moths; played Maccasi and Ceneri in Called Back; was engaged by Richard Mansfield for Colonel Carew in Dr. Jekyll and Mr. Hyde at the Lyceum production. I had been two seasons at Drury Lane and the Globe, London, before I came to the United States, opening at Palmer's, New York, in 1889. While there was the original Krogstadt in A Doll's House, of Ibsen, and played some twenty-one matinees. I have since been with Mansfield several times. Was with Daniel Frohman's company at the old Lyceum, playing Lord Pompwin in revival of Old Heads and Young Hearts. Subsequently I played Strickanzi in The Prisoner of Zenda, with James K. Hackett. I was three seasons with the late Charles Coghlan and staged and played in the first cast of Liebler's company in production of The Christian. Was with Otis Skinner and made a big hit, as I have done lately in Sir Peter Teazle. My success induces me to stand to aristocratic old men and legitimate, which is the school in which I was reared."

WILBUR AND BEANE, managers of Enid Mayo in Lady Audley's Secret: "Will you kindly deny report sent by your Oneida, N. Y., correspondent that Enid Mayo's Lady Audley's Secret company stranded in Canastota, N. Y. The report is untrue. An accident to the business-manager, together with a poor advance agent, made it advisable for the company to 'lay off' or close, and were the sole reasons for so doing. All members were paid in full (the firm holds receipts for same), and all other liabilities were likewise met. Miss Mayo will resume tour on or about the first of March, 1905."

MARK E. SWAN: "In my play, At Risk of His Life, there is a comedy scene in which a spiritualist medium materializes the spirit of Napoleon Bonaparte, the "ghost" personated by another character indulging in amusing antics. Recently one of the company in a jocular mood informed me he considered the play absolutely unique, because the ghost not only walks on Tuesday, but every day in the week."

J. G. CRITES: "In regard to the published statement that 'Harry Shallcross, late of Newark, O., had removed to New Philadelphia and taken charge of Popular Rugg System of bill posting plants, consisting of Newark, New Philadelphia, Mount Vernon, Uhrichsville, Dennison, Barnhill, and Canal Dover,' I wish to say that Uhrichsville and Dennison do not belong to the Rugg System and that H. S. Guthrie has charge of the bill posting of these two cities."

CELLMONT BARKLAND: "While it is true that the hotel attached the baggage when Thou Shalt Not Kill closed in Ashland, Ky., it was entirely uncalled for, as Mr. Williams had already sent for money, which was delayed in coming. He not only settled all hotel bills, but also paid the transportation of the members of the company who were caught without means to get home. Thou Shalt Not Kill had a tremendous streak of bad business, and Mr. Williams did all he could under the circumstances. I make this statement in justice to him, as I was a member of the company, playing the juvenile lead at the time, and know the particulars."

EDWARD THURNAER: "Ralph Stuart in By Right of Sword will not close, as has been published, on the conclusion of his engagement at the Fourteenth Street Theatre. We continue on tour until May 1."

J. H. T., Boise City, Idaho: "In THE MIRROR of Feb. 4 I see announcement of the death of Hank Daly, born in 1827, a forty-niner. My uncle, Robert Vandercook, of 'Frisco, knew him well, as he also was a forty-niner, a pioneer, and leads in the dances of society to this day. He and I were born in 1828. It would seem as though all the old time actors that I knew, back in the forties, were passing away—John B. Rice and Mrs. Rice, Dan Marble and Mrs. Marble, the elder Booth and his sons, the elder Dean, Julia Dean Hayne, John Drew, William Burton, Murdock, Mossop, Jack McVicker, Mary McVicker, Barney Williams and Mrs. Williams, Ned Forrest, and many others, whose names I have forgotten—while I am left, and nothing the matter with me except stomach trouble. This I have three times per day. It would seem as though when we get old enough to have a little horse sense we all have to go."

CURRENT AMUSEMENTS.

Week ending February 18.

ACADEMY OF MUSIC—Henrietta Crosman in Sweet Kitty Bellairs—2d week—9 to 17 times.
AERIAL GARDENS—Closed.
AMERICAN—Joe Welch in Cohen's Luck.
BELASCO—Mrs. Leslie Carter in Adrea—6th week—34 to 41 times.
BERKELEY LYCEUM—Closed.
BIJOU—David Warfield in The Music Master—112 times, plus 6th week—38 to 45 times.
BROADWAY—Fritzi Scheff in Fatinitza—36 to 42 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Lillian Russell in Lady Teazle—8th week—53 to 60 times. (This run interrupted here by a fire, chronicled elsewhere in THE MIRROR.)
CIRCLE—Vaudeville.
COLONIAL MUSIC HALL—The Athletic Girl and A Duel in the Snow—2d week—6 to 14 times.
CRITERION—Francis Wilson in Cousin Billy—7th week—48 to 55 times.
DALY'S—The Duchess of Dantzic—5th week—29 to 36 times.
DEWEY—Crackerjack Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—8th week—51 to 58 times; 'Op o' Me Thumb—2d week—8 to 15 times.
FOURTEENTH STREET—The Confessions of a Wife.
GARDEN—The College Widow—22d week—172 to 180 times.
GARRICK—Arnold Daly in You Never Can Tell—6th week—41 to 49 times.
GOTHAM—Sam Devere's Company.
GRAND OPERA HOUSE—Frank Daniels in The Office Boy.
HARLEM OPERA HOUSE—Nat C. Goodwin in The Usurper.
HERALD SQUARE—Blanche Walsh in The Woman in the Case—3d week—17 to 25 times.
HUDSON—Robert Edeson in Strongheart—3d week—17 to 25 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irvin Place Stock Company in The School for Love, 3d week, 8 to 10 times; Nachtasyl—1st week—1 to 5 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. S. Willard in The Middleman, 4 times; The Professor's Love Story, 4 times.
LEW FIELDS'—Fields' Stock Company in It Happened in Nordland—11th week—75 to 82 times.
LIBERTY—Ada Rehan in The School for Scandal—1 to 8 times.
LONDON—Rose Sydell's London Belles.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 3d week—17 to 25 times.
LYRIC—Jefferson De Angelis in Fantana—5th week—34 to 42 times.
MADISON SQUARE—Mrs. Temple's Telegram—3d week—14 to 22 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Buster Brown—4th week—24 to 32 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—10th week—66 to 73 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Under Southern Skies.
METROPOLITAN OPERA HOUSE—Conried Grand Opera Company in repertoire—13th week.
MINER'S BOWERY—Jolly Grass Widows Burlesquers.
MINER'S EIGHTH AVENUE—Majestic Burlesquers.
MURRAY HILL—Texas.
NEW AMSTERDAM—Humpty Dumpty—14th week—108 to 116 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—White Tigress of Japan.
NEW YORK—Ward and Vokes in A Pair of Pinks 9 to 17 times.
NEW YORK ROOF—Closed.
OLYMPIC—Miss Clover's Burlesquers.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Edward Terry* in The Passport 4 to 6 times; The House of Burnside 16 to 21 times; Bardell vs. Pickwick 13 to 18 times.
PROCTOR'S FIFTH AVENUE—The Money Makers.
PROCTOR'S FIFTY-EIGHTH STREET—The Only Way.
PROCTOR'S TWENTY THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Greatest Thing in the World.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Frisner—3d week—14 to 21 times.
THALIA—Closed.
THIRD AVENUE—Fay Lint Wallace.
VICTORIA—Vaudeville.
WALLACK'S—Raymond Hitchcock in The Yankee Consul—4th week—24 to 32 times.
WEBER'S MUSIC HALL—Weber and Rose Stock Company in Reginald Vanderbilt—4th week—128 to 144 times.
WEST END—Stock.
WINDSOR—Burlesque—Columbia.
YORKVILLE—Stock in repertoire of A Day of Reality

* Mr. Terry played Lord Chelmsford 5 times only last week making 13 times in all for this play.

THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

Toozoonin Arabs, Francis Gerard, Rose Wentworth Trio, O'Brien and Havel, J. A. Murphy and Eloise Willard, Snyder and Buckley, Three Dumonts, George H. Wood, Hal Merritt, Dora Pelletier, Barrett and Bell, Roltaire, Meaking, Lawrence and Dale, biograph.

Pastor's.

Lilliput Trio, Matthews and Harris, Harry Booker and James F. Corbley, Frank Jones and Lillian Walton, Ford Brothers, Annie Hart, Harry Thomson, Sutton and Sutton, Crouch and Richards, Lavardo and Huard, Le Roy and Walby, Harry Wardell, William La Belle, vitagraph.

Proctor's 125th Street.

The Greatest Thing in the World, with a cast including Ann Warrington (especially engaged), Beatrice Morgan, William J. Kelley, James E. Wilson and others. Olio: Agnes Mahr, Ford Brothers, Harry Seeback, motion pictures.

Proctor's Twenty-third Street.

Zutka (second week), Pretzels, a new musical comedietta, staged by H. T. MacConnell, with Wood and Adams featured; Carlotta the Marvel (sixth week), Archie Boyd and company, Celina Bobe, Caron and Farnum, McCabe, Sabine and Vera, Matthews and Ashley, Empire Comedy Four, Pete Baker, Wood and Berry, Sacks and Ford, Koppe and Koppe, motion pictures.

Proctor's Fifth Avenue.

The Money Makers, with Edwin Arden, Isabelle Evesson, Annie Ward Tiffany, Herbert Ayling and others in the cast. Olio: Twelve Wood Nymphs, Athos Family, Hughey Dougherty, Bates Musical Trio, Carter and Bluford, Joe Morris, Nanon Jacques, motion pictures.

Proctor's Fifty-eighth Street.

The Only Way, with William Ingersoll, Edna Phillips, Wallace Erskine and others in the cast. Olio: Blind Tom, Adeline Frances, Twin Nices, motion pictures.

Hammerstein's Victoria.

Dan McAvoy and his Fifth Avenue Girls, the Magic Kettle, Frank Bush, Four Huntings, Hickey and Nelson, Hoey and Lee, Foley Brothers, Harding and Ah Sid, Mlle. Olive, Marguerite and Hauley, vitagraph.

Circle.

Herbert Kelcey and Effie Shannon (New York vaudeville debut), Edith Helena, the Spook Minstrels, Glinseretti Troupe, Mignani Family, Bruno and Russell, George Archer's Filipino Girls, with Carita Day, Foy and Clark, Camillle Comedy Trio, vitagraph.

Hurtig and Seamon's.

Blanche Ring, Mr. and Mrs. Gardner Crane, Johnson, Davenport and Lorella, Colby and Way, Rawson and June, Joe Flynn, St. John and Le Fevre, La Belle Blanche, motion pictures.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Zutka, the European mystery, headed the bill and created a genuine sensation. So much has been written of this act that something entirely out of the ordinary was expected. G. H. Webster, who controls and exhibits Zutka, did not disappoint his American friends, as he has succeeded in perfecting an act that is calculated to puzzle even the most skeptical. The curtain rises disclosing a black box about twice the size of an ordinary soap box. The lid is removed, and Mr. Webster announces that, in order to satisfy the audience that there is no deception, and that the figure he proposes to show them is really in the box, he will have it passed up and down the aisles of the orchestra. Two men carry the box from the stage and proceed to pass through the three aisles, giving everybody on the lower floor ample opportunity to "rubber." The box is returned to the stage and the four sides are let down on hinges. A figure attired in clown's dress, that is over six feet in length, is disclosed, the removal of the confining boards allowing it to lie at full length. It is raised to a standing position by Mr. Webster, who attaches to it wires leading from a dynamo at the side of the stage. The figure makes several spasmodic movements, and is finally lifted to a position under a set of rings suspended from a nickel-plated bar. The neck and legs are then strapped together and Zutka proceeds to do several "stunts" on the rings, always moving in a very mechanical way. The standing position is resumed and the figure is placed near the box in which it is first shown. Mr. Webster gives it a push, and the figure doubles up and falls into the box in the same position as when first seen. Whatever the secret of Zutka is, it remained an unfathomable mystery to the great majority of those present, and Zutka was the sole topic of conversation as the audience was passing out. It is one of those acts that the inveterate vaudeville patron will go to see again and again, trying all the while to find out the correct solution of the mystery. Mr. Webster must be given credit for having presented one of the distinct novelties of the season, and his success in the United States should be fully as great as it was in Europe, for Zutka is entirely out of the ordinary. Carlotta the Marvel finished her fifth week, looping the loop without an accident. Harry Gilfoil's inimitable imitations scored, as they always do. Lack of space forbids detailed mention of the rest of the bill, which embraced the Three Yoscarrys, Mouliere Sisters, Basque Quartette, Agnes Mahr, Phil Brooks and Reynolds, Joe Morris, Hanson and Harris, Williams and Melburn, John and Carrie Mack, McKissick and Shadney, George Hussey, Minnie Harrison, and the motion pictures.

KEITH'S UNION SQUARE.—Charles T. Aldrich proved a big drawing card, and his illusions and juggling were immensely entertaining. The honors were shared by Frank Keenan, who was seen in his excellent farce, The Actor and the Count, assisted by Frances Fontaine and Kate Long. Elizabeth Murray had some new jokes and a new repertoire of songs, including "Farewell, Mr. Abner Hemingway," in which her original and quiet methods scored heavily. Miss Murray is very soothing to tired nerves. John Birch scored one of the big hits of the bill with an act that is decidedly different from anything on the stage. He goes through an entire burlesque drama, playing all the parts himself, his principal "props" being an assortment of hats that he changes with amazing rapidity. Mr. Birch has in his act a genuine novelty that is bound to please any audience, no matter how thick-skulled they may be, as his humor appeals to all brains alike. His comedy work and his extremely brisk method are worthy of the highest praise, and there was not one dull moment while he was on. Rice and Prevost finished their long engagement, and were given a royal reception at every performance. Dan Quinlan and Kellar Mack made their first appearance here in a black and white face act that will compare favorably with anything of the sort seen here in a long time. Both are experienced comedians, and while they used only material that has been proved "sure fire stuff" by long usage in minstrelsy and vaudeville, nevertheless they gave it such an original flavor that it proved more than acceptable. They may be credited with taking the place left vacant by Lewis and Ryan, who are now in the Cohan company. Hill and Silvany were warmly applauded for their very daring feats. Papinta ended her second successful week. Other good numbers were Floye Redledge, Barry and Wilson, Russell and Tillyne, Lutz Brothers, Frazer Troupe, the Edgertons, and the biograph.

CIRCLE.—Albert Chevalier finished his fourth and final week at this house in a blaze of glory, leaving behind him a series of broken records and a warm spot in the affections of the Circle patrons. The Zancigs were seen for the first time in many months in their really wonderful exhibition of thought transmission. The audience sat spellbound during their entire act, and with each succeeding trick the wonder grew apace until the spectators stared in blank amazement. These artists are remarkable entertainers, and it is not to be wondered at that they created a sensation on their recent tour of the world. Henry Lee's impersonations were received with the favor that always greets them. A novel and pleasing act, called A Night in Venice, was presented by S. Sciaretti, E. Cibelli, and A. Cibelli. They are all clever musicians, and their turn with its pretty setting caused a great deal of favorable comment. Fanny Rice and her dolls were eminently pleasing. The Three Mareenas, European acrobats, made a successful debut. Brandow and Wiley, Allen's monkey, the Carmen Troupe, and the vitagraph were also in the bill.

PASTOR'S.—Frank Gardner and Lottie Vincent were the headliners, and presented for the second time at this house Mr. Gardner's unique sketch, Winning a Queen, which was fully described in THE MIRROR at the time of its first presentation at Pastor's a few months ago. Since its trial week Mr. Gardner has made many changes and improvements in the act, and as it now stands it would be hard to beat. It is brimful of good lines and comedy situations, and the novel manner in which the motion pictures are used is enough in itself to guarantee its success. The scene in the moon, in which the royal headsman appears, is intensely amusing, and the whirlwind dancing finish brought down the house. Moore and Littlefield's act was funnier than ever, on account of the assistance rendered by Burt Green, who put some fancy touches into the incidental music that intensified the fun greatly. J. Aldrich Libbey and Katherine Trayer scored a big hit in their skit, The Debutante. Mr. Libbey sang his latest composition, "Nora," and to say that the gallery gods took to it with a vim is putting it very mildly. Mr. Libbey did not need to coax them very much to have them join in the chorus, and before he had repeated it a second time they had it "pat," and were singing and whistling it right merrily. This song seems destined to be one of the hits of the season. "A Bit o' Blarney," sung by Miss Trayer, was redemanded several times. Maddox and Prouty made a big hit as the Messenger Boy and the Thespian. Mr. Maddox was as funny as ever, and his new partner put new life into the act, with his gingery manner and an excellent singing voice. Taken as a whole, the act is better than ever before. St. Onge Brothers, clever comedy cyclists, and Pierce and Maizee, with their elegant costumes, proved extremely popular. Pauline Moran, resplendent in a new black costume, sang some songs of the day very nicely indeed. Other good turns were given by Hoyt and Waller, Acker and Gilday, Myer and Mason, Curtis and May, Butler and Lamar, Saville Sisters, and the vitagraph.

PROCTOR'S FIFTH AVENUE.—The Silver King was sumptuously revived here last week with a good cast and an entire outfit of fine new scenery. It proved a splendid drawing card in spite of its age, and the familiar scenes were greeted with the usual tears and laughter. James E. Wilson made a fine Wilfred Denver, and Edwin Arden was appropriately villainous as the "Spider." Gerald Griffin was at his best as Jakes, and was particularly strong in the touching scene in the third act, in which he recognizes Denver. His exit after this scene was the signal for a spontaneous burst of applause. Isabelle Evesson, as the persecuted heroine, was extremely effective, and H. Dudley Hawley, Lilla Vane, Marion Berg, Mathilde Deshon, Little Jennie Turner, Colin Campbell, Wallace Erskine, and Richard Lyle scored. The olio was headed by Celina Bobe, a clever xylophonist and violinist. Charles M. Ernest made a decided hit with his new witticisms. Others were Hattie Sims McCarthy and Jessie Simms, Belleclair Brothers, Dudley and Cheslyn, Four Pajama Boys, Harris and Hunt, and the motion pictures.

HAMMERSTEIN'S VICTORIA.—John T. Kelly and his clever little company headed the bill and scored a tremendous laughing hit in Senator McFee. The audiences at this house are a knowing lot of folks, but they could not resist Mr. Kelly's infectious humor. Lee Harrison made his vaudeville debut in a monologue. On Monday afternoon the house was filled with the "Broadway Squad," and they all seemed to be intimate personal friends of the performer. It was impossible for him, under the circumstances to be anything but a hit, and he was given a send-off that was very hearty. His material was up to the times (the New York times), and he rattled it off in a breezy way. The Six Musical Cuttys were rapturously encored. The Two Esquamalos, wire artists, made their American debut with success. Other good numbers were by Caron and Herbert, Matthews and Harris, Warren and Gardner, Bonita and her "picks," Phroso, El Zobedie, and the vitagraph.

PROCTOR'S FIFTY-EIGHTH STREET.—Despite the cold weather large audiences greeted the stock company in Fighting Bob last week. S. Miller Kent was specially engaged to play the part of Robert Rensaler, and gave an excellent performance. Edna Phillips as Princess Dulcina played with her usual charm, while Harold Hartsell as Marshal Mendoza was all that could be desired. Others who did well were Charles Arthur as Comin Hartley, Edward Daves as Cyrus Brown, Richard Niel as Riaz, and Arthur Buchanan as Sandro. The olio included Harry Rochez's pony and dog circus, Delia Donald, the Rolfes, Delberg Sisters, and the motion pictures.

PROCTOR'S 125TH STREET.—That Girl from Texas proved a strong attraction, and the work of Marion Fairfax in the leading role won high praise. William J. Kelley, Scott Cooper, Harry Stubbs, John Westley, Beatrice Morgan, Gertrude Berkley, and Harriett Powell were also very good. The Twelve Wood Nymphs, with the Rooney Sisters, headed the olio, and scored. Mlle. Chester and her dog, the Rice Family, Wood and Berry, and the motion pictures were well received.

HURTIG AND SEAMON'S.—Stuart, the male Patti, was the topliner, and his fine voice and wonderful costumes created a sensation. Howard and North, a new team of funmakers, kept the house in fine humor. Watson, Hutchings and Edwards, Smith and St. George, Ward and Curran, Marion and Deane, Frank O'Brien, and the vitagraph were other good numbers.

The Burlesque Houses.

DEWEY.—The High Rollers scored a hit last week and attracted large audiences. Frey and Ferguson made the hit of the olio in their new skit, The Fox Hunters, in which they introduce many original gags and much amusing business. The act is quite out of the ordinary and these clever comedians are to be congratulated on their success. Other good acts were presented by Three Hickman Brothers, Byron and Foster, Mosher, Houghton and Mosher and Max Retter. The Successors and That Man from Montana were the burlesques. This week, Crackerjacks.

GOTHAM.—Tom Miner's Bohemian Burlesquers drew large crowds of Harlemites and gave a pleasing entertainment of burlesque, with a fine olio. This week, Sam Devere's company.

LONDON.—The Trocadero Burlesquers, with songs, dances and an attractive olio, pleased good audiences. This week, Rose Sydell's London Belles.

MINER'S BOWERY.—Fred Irwin's Big Show was the attraction, with the Zeb and Zarrow Troupe and others as entertainers. This week, Jolly Grass Widows.

MINER'S EIGHTH AVENUE.—Sam Devere and his associates had a big week. This week, Fred Irwin's Majestics.

OLYMPIC.—Watson's Cozy Corner Girls entertained satisfactory audiences last week, and are followed this week by Miss Clover's Burlesquers.

HOUDINI'S CHAT.

CHATHAM, ENGLAND, Feb. 3.

I have just come from "Bonnie Scotland," where all American singers open up with "Annie Laurie." This was my third visit inside of a year, and nevertheless I always hear the praises of Annie sung. Nothing will ever make the Scots rise up in their seats and yell like this song, when it is well rendered.

The English boast of their "fair play," but one of the well-known English music hall managers has certainly failed to live up to this much talked of characteristic. Having fulfilled my contracts, and broken records in the majority of their houses, they sought to keep me out of Great Britain for the next eighteen months, but I refused to absent myself, and they sought to restrain me in the courts of Scotland and England from opening with Thomas Barrasford. Having failed by this method to keep me out of England, they have now taken a line of action such as has never been heard of in the history of the music hall profession. They have engaged a man to apparently expose all of my work. In plain English, they are trying to ruin my reputation and future career. But the "exposer" was so bad that he was closed after his second appearance in London. This firm, however, still went on, and had him appear in their music halls amidst scenes of riot and bloodshed. Especially in Newcastle and Leeds scenes occurred that a first-class music hall would hang its head in shame to have caused, but when a manager grows jealous there is no telling what he will do. From what I can see, England is fast falling into the ways of the Continental managers, and if they can't secure a performer they will spoil his show, so that when he does appear he will not be the wonder that he is billed as being. This has not hurt me, but it will be certain to injure the smaller fry, who are now making a fair living and injuring no one. But more anon of this affair.

Frank Byron, who is now recovering from the result of a terrible fall on Dec. 15 in London, was shamefully treated the night of the accident. He was found in an unconscious condition, having fallen on his head down a long flight of stairs. He was taken to the West London Hospital and kept there three hours. They did not even take off his coat, and even requested Mrs. Byron to take him home. After forty-eight hours, and still remaining insensible, he was taken to the Nurses' Home in Shepherd's Bush, and his life despaired of until a week ago, when he regained his senses. He is now doing well, but will be unable to go to work for some time.

The former manager of the London Hippodrome, James Ainsley Cook, has been apprehended in Plymouth for having "taken" 100 £1 notes that he forgot to pay for. His brother Charles is manager of the Liverpool Empire, which is the only house on the Moss Tour that shows once a night.

The well-known deaf and dumb ballet dancer, Adelina Rossita, who is now appearing at Leibich's Establishment, Breslau, gave a private performance for the deaf and dumb folks of that city. Over 200 were present, and although none of them could hear, all heartily applauded Mlle. Rossita when her turn was finished.

Once more has Lona Barrison been forbidden to appear, this time in Kiel, Germany. In Berlin she was forbidden to appear, but the Minister of the Interior allowed her to perform. This time she has been refused permission and will not appear, although advertised *à la* Barnum.

Charles Cochran, the well-known English agent, will be in America by the time this letter reaches you, and all good acts that care to come over here will hold contracts before he returns to England.

Herr Ritlow, one of my numerous imitators, is advertising that he will soon appear in his mysterious show, called "Scene from America with Judge Lynch," in which he is hanged. If it is as weak as the show he once did, I think he ought to be.

In Muenchen the police have forbidden all comedians and singers to appear in the uniform of any regiment or in any official uniform. This has been the rule in Germany for a great many years, and I believe in it, as it does not add to the dignity of the officials in America and England to be made the subject of gags. To show you how far they go here in England, I will quote a gag that I have heard sprung on the same bill with myself. The performers are two brothers whom we will not name. One comes out for the encore, and addressing the audience says: "Ladies and gentlemen, by special request of the King and several other 'navvies,' we will sing our latest success." Now, a "navvy" is a street cleaner or a dirtily clothed workman, so you can see how funny (?) this gag is. If an American were to spring such stuff he would be "booed" out of England. But I am pleased to say that I have never seen any American forget that he was several thousand miles away from home (and it is a long swim).

In Dusseldorf, at the Apollo Theatre, the Manhattan Comedy Four are at the bottom of the bill. Vermotte and Dulonne, the American bar performers, are in Vienna at the Apollo, and Morris Cronin and his troupe are at the Colosseum. Max Berol, manager of Konarah, has been elected President of the German Artisten Loge by a very large majority.

I can't find one "magic kettle" in England, but Germany is full of them. Ever since the Wintergarten took a stage hand and allowed him to present it, the magic kettle has lost prestige. Minola Hurst Mada, who presented Taylor's Magic Kettle, made good in Hamburg and was engaged for Tichy's in Prague. Carl Ed Pollak's wife, "Miss Harriett, of Chicago," presented it in several cities, and now the German woods are full of them. The only way to protect an act nowadays is to make it cost as much as possible, so that the cheap imitators can't "butt in."

Another collection has been made for the Countess of Rahaden, who was once a circus rider, and has lost her sight. There is a movement on foot to place her in a private home for the rest of her life.

Herr Seeth has sold or rented his lions to some one who is now appearing on the Moss Tour, billed as "Herr Seeth's Forest-Bred Lions" in great big type, and in very small type follows, "presented by Mr. So-and-so," leading the people to believe that Seeth is with the show. Herr Seeth is busy with his circus in Vienna, having taken his brother-in-law's circus building in "Der Prater," and calls it Circus Variete Seeth. At the present time they are wrestling for the championship of the world in the circus, but Paris and Berlin also have a set of "championship" wrestlers, and that will make another story.

With Ching and Chung in London, Chinese magic is now all the go, and the many "handcuff kings" will have to wait until something occurs to bring them back into prominence again.

HARRY HOUDINI.

NEW HOUSE IN THE BRONX.

A new theatre will be erected at Franklin Avenue and 165th Street, in the Bronx, plans for which were filed with the authorities last week. It is to be built by the Bronx Theatre Company, which has been incorporated at Albany with a capital of $100,000. The seating capacity will be about 1,700, and it is expected to be ready about Aug. 1. M. Wyner, formerly manager of the Princess' Theatre, London, will have charge of the new theatre.

MRS. STUART ROBSON.

Photo Gilbert and Bacon, Phila., Pa.

Mrs. Stuart Robson has secured a clerverly written original sketch by Charles Horwitz, entitled The Trading Stamp Fiend, with which she will make her appearance in vaudeville about Feb. 20. To aid her she has secured such clever artists as William Friend and Miss Ferrish. In the bright comedy situations which are woven about an excellent story Mrs. Robson sings a laughing song which is sure to be a hit.

COLONIAL MUSIC HALL OPENED.

The Colonial Music Hall, New York's newest theatre, was opened on Wednesday evening last in the presence of an audience that completely filled the house in every part. Thompson and Dundy, in conjunction with Tom W. Ryley, are the managers under whose direction the new temple of gayety was inaugurated. Thompson and Dundy believe in catering to the masses, and consequently the prices of admission to the new house are just half as much as are charged at other Broadway playhouses. The opening, which had been postponed from the previous Saturday, took place without any ceremony, the entertainment being run off as though the house had been in operation for months.

To Mlle. Cecile fell the honor of being the first performer to appear. She did a neat equilibristic act, and was followed by Hooker and Davis, who presented a short, brisk dancing turn with a little pantomime thrown in, that seemed to please the audience immensely. The bear that caused the postponement of the opening, was specially announced by a young man, who explained that Libby Blondell had entirely recovered from the attack the animal was said to have made on her. The bear was exhibited by a big husky trainer named Carl, and the two had a most interesting wrestling match, winding up with the trainer carrying the animal off on his back. The olio closed with Kelly and Reno, who made the laughing hit of the evening with their quaint and amusing grotesqueries.

After a very sort intermission a pantomime-ballet called "The Duel in the Snow," imported from the Empire, London, was put on with the following cast:

Marquis Paul	Frank (Slivers) Oakley
Count Alfred	Edward J. Connolly
Monsieur Raoul	William Kent
Monsieur Fleard	James R. Adams
The Doctor	Charles James
The Countess	Georgie Russell

The first scene shows the interior of a grand ballroom, in which a masked ball is in progress. While the gayety is at its height, Marquis Paul enters, having on his arm the wife of a Count who is in the throng. The Count and the Marquis meet, and then there is an amusing quarrel, in which a challenge is issued, and the principals and their seconds retire at once to see about a duel. A front scene, showing the exterior of the Grand Opera House in Paris at night, follows, and here the clever Milani Trio came on as street musicians and played and sang delightfully. The third scene was laid in a forest, with the snow falling gently. The duellists and their friends arrive, and after arguing about the weapons to be used, they finally decide on pistols. There is much amusing pantomime, but the scene winds up with the death of the Marquis, while the others drive off in a sleigh drawn by two real horses. As the curtain is falling the forest fades away, and there is a glimpse of the ballroom, showing the dancers still enjoying themselves. Frank Oakley, known as "Slivers," who has been a circus clown for many years, made a notable success as the Marquis. His head was made up in the conventional clown fashion, and his costume was an evening dress suit. He is a splendid pantomimist, and caused many a hearty laugh by his antics. James R. Adams also appeared to advantage as Monsieur Fleard, and Georgie Russell, Edward J. Connolly, William Kent, and Charles James also did good work. The ballet was well trained by Vincenzo Romeo, and the stage was cleverly managed by Edward P. Temple.

The performance ended with The Athletic Girl, a "musical exercise," written by George V. Hobart, with music by Jean Schwartz, in which the following cast appeared:

Professor Billy Vernon	Junie McCree
Dean Grayce	Edward J. Connolly
Captain O'Shiver	Frank Lalor
Looey from Louisville	Billy Kent
Anna from Indiana	Libby Blondell
Jennie Harcourt	Marie Elmer
Marry Morrison	Belle Veola
Miss Ida Morrison (Mary's Aunt)	Virginia Ross
Beanetta from Boston	Genevieve Temple
Minnie from Minneapolis	Virginia Levick
Sis Nubbins	Edith Barr

The scenes were laid in a gymnasium, on a New York street and on board a yacht bound for Coney Island. With the exception of one scene, in which an elderly couple are made tipsy by eating brandied candy, the piece was very dull. Mr. Hobart has failed to supply the comedians with anything to work on, but when this defect is remedied, the skit will probably prove quite acceptable. Several specialties were introduced in the gymnasium scene, including some fine bag-punching by Belle Gordon, and a little contortion work by Belle Veola. In the third scene a very realistic storm was shown, and the effects were admirably managed. A panoramic view of the lower part of New York by night, similar to one shown at Luna Park last Summer, in the "War is Hell" theatre, was extremely pretty. Edward J. Connolly and Virginia Ross won a good many laughs, as the people who ate the doctored candy, and Junie McCree struggled bravely with speeches that were made up of new slang expressions. Libby Blondell sang fairly well, and Virginia Levick showed an excellent contralto voice to advantage in a catchy song called "There's Only One Little Old New York." Frank Lalor was a bustling Irishman, and sang a novel topical song. Ellie Fay appeared made-up as an Italian girl, and made an attempt at some serious acting that was ridiculous and out of place. She followed this by singing "Good-By, Fedora," which has ceased to be a novelty. She was down on the programme for a new song, but evidently decided to stick to the ol done. "Mr. Lawson, the Man From Boston" and "My Indiana Anna" are two songs that caught on. The scenery, by Arthur Voegtlin, and the electrical effects by Hugh

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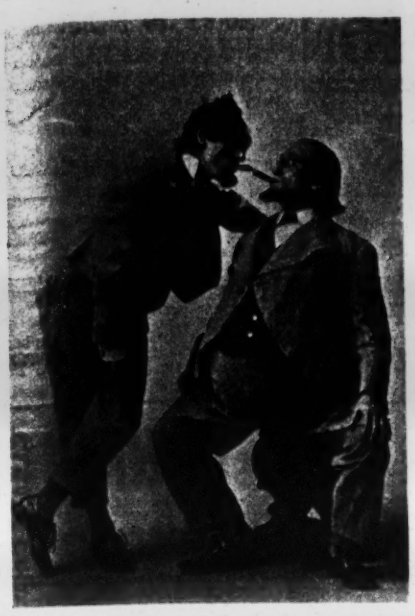

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J. ALDRICH LIBBEY.

Photo Vaughan and Keith, San Francisco, Cal.

Above is a picture of J. Aldrich Libbey, the famous American baritone, of Libbey and Trayer, one of the most popular teams in vaudeville to-day. Mr. Libbey is one of the best known ballad singers in the United States and to his credit must be placed the popularizing of some of the greatest song successes in the history of popular music. Mr. Libbey had won national fame as an operatic artist long before he sang "After the Ball." Among the other songs he helped into fame were "Those Wedding Bells Shall Not Ring Out," "The Ship I Love" and "Two Little Girls in Blue." Mr. Libbey finished his musical education in London and Paris, and has appeared with success in grand and comic opera. Of late Mr. Libbey has turned his attention to song writing, and in conjunction with Thomas H. West has turned out several hits, including "A Soldier of Uncle Sam" and "Nora," a dainty little love song with an extremely catchy refrain that is sure to be whistled from one end of the country to the other. Katherine Trayer, Mr. Libbey's partner, has scored a success of which any singer might be proud. Her experience in opera and musical comedy and her decided talent as an actress have been of great value to her in vaudeville. Libbey and Trayer have a specialty that is worthy of being a feature on any bill, and their popularity is constantly on the increase.

S. Thomas, were excellent, but the costumes were hardly up to the Broadway standard.

The new house is very handsome, safe and comfortable. It is strongly built, and as there are no posts the view is excellent from every seat. The auditorium is very wide, and the balcony and gallery are brought quite close to the proscenium. The decorations are in bright red, relieved by grayish tints, and the walls are hung with watered silk. At the rear of the balcony is a tea room, with Japanese girls ready to serve refreshments and candies to those who desire them. The ushers wear red and gold uniforms, and there are a number of "cute" looking girls handing out the programmes, which, by the way, deserve mention for their neatness and handy form.

The Colonial Music Hall is a welcome addition to the list of New York's playhouses, and will undoubtedly enjoy a wide popularity.

NOTES FROM MARSHALL P. WILDER.

On board S. S. *Eitel Friederich*, Dec. 24.

Within a few hours of Singapore, the weather like a humid day in August at home. I have left behind the land of the Celestial, where the actor is a thing accursed and set aside from the society of his fellow men, his low estate being equaled by only two other trades, that of the barber and the chiropodist. Debarred from every official service, he and his children, even unto the third and fourth generation, the calling is carried on from father to son until they gradually become a sort of separate caste.

They may derive some small consolation from the fact that the army and navy are almost equally despised, the profession of arms being considered about the lowest upon which a man can embark. The farmer is considered the man worthy of all honor, he who produces foodstuffs for the maintenance of human life being classed as the greatest public benefactor.

There are permanent theatres in all the cities in China, but numberless companies travel about the country in theatre boats, that may be recognized by peculiarity of design and decoration, the waterways being so numerous they can travel to every part. Their favorite place for setting up their tent is the temple court, for this open space may be found in every town. Their theatres are more amusing than the Japanese, with no semblance of acting from our point of view, everything being artificial and exaggerated to the last degree, the make-up, the voices, the walks and the imagination of the audience is severely taxed to supply the scenery and properties.

Speaking of entertainments, I gave three in China, to the English and American residents, of course. From Shanghai I went down to Manila, where I gave another successful entertainment. Manila is the connecting link with home to an American while traveling around the world. While things are widely different in a general sense, it is refreshing to find the Americans predominating after the English-crowded ports, and the sight of our own boys in becoming khaki uniforms and the big American horses and mules, after the little creatures of Japan and China, and everywhere the beautiful Stars and Stripes floating serenely in the trade wind, that blows on this favored land the year round, six months from one direction and six months from another. Manila is hot even at this, the cool, season, but under the rule of the United States, with the Board of Health imposing stringent laws, and a big plant for distilling the water, the horrors of disease that formerly made the land to reek with death are a thing of the past.

Manila is a good "show town," for entertainment is scarce and the people are a pleasure-loving lot.

There is an institution known as the Orpheum, where the men go and smoke good Manila cigars and drink beer and listen to an atrocious entertainment given by some self-styled comedians from Australia. The Philippines get their best products in the way of butter, beef and grain from Australia, but it doesn't seem to hold good in regard to comedians.

Tim Frawley and his company made a distinct hit and were also financially successful, and Pollard's Lilliputians are to repeat their first visit, which was very successful.

In Manila there are also native theatres, where plays in the Tagal language are given to large audiences of admiring and enthusiastic natives, the women with eight-inch cheroots in their mouths and the men with their game-cocks under their arm (the birds are too precious to be left at home and from under the watchful and jealous eye of their owners).

To-night there will be a Christmas tree and appropriate ceremonies, with presents and good wishes. It is to be honed that there will not be a burning plum pudding, for that would be an unnecessary and crushing blow in a temperature like the one we are sweltering in.

Merrily yours, MARSHALL P. WILDER.

HARRY MORRIS ILL.

Harry Morris, who has been playing the German dialect parts opposite to Joseph M. Weber at the Weber Music Hall this season, is ill with pneumonia at a private hospital in this city. His parts in the two burlesques are being played by Frank Mayne.

AT THE AMPHION.

The Amphion Theatre, once the pride of the Eastern District, and the home of the best offered in theatricals, has not fared well at the hands of the theatregoers of that section for several seasons, and after alternate periods of stock, combinations and darkness Hyde and Behman have given William F. Grover, manager of the Brighton Beach Music Hall, a chance to try his luck, and he has converted the handsome playhouse into a vaudeville theatre at popular prices. The new policy was inaugurated last Monday, and if the opening bill is a sample of what is to follow Manager Glover should have no difficulty in establishing a paying clientele. The attendance was large at all the evening shows. R. G. Knowles was the headline act, and his monologue pleased tremendously. His songs were good for several encores. Tommy Russell, of Little Lord Fauntleroy and Prince and Pauper fame, who has been in retirement for a number of years, crept out of his retreat and presented a comedy sketch by himself, entitled Cross Purposes, in which he impersonates a newly married and impecunious dramatist who has written a tragedy of little merit, but a few clever changes by his wife transforms it into a bright comedy, which meets with ready acceptance, and in time to save the needy couple. Mr. Russell's best laugh producing episode, converting kitchen utensils and paraphernalia into parlor furniture, which had been removed by the instalment man, was borrowed from one of the old comedies. Mr. Russell played his dramatist as a "namby-pamby" sort of an individual, whereas a writer of tragedy would naturally be a man of high ideals. His support, whose identity the programme failed to disclose, did better by the sketch than the author himself. The Eight Vassar Girls, a really delightful act, scored the hit of the bill and were rewarded with repeated encores. This is one act that the audience never tire of. Hines and Remington in their talking sketch, Miss Patter of Paterson, received their usual quota of laughs, Earle Remington standing out as a bright ray of sunshine. Georgia O'Ramey pleased with her songs, but her voice was weak and did not carry far. Keno, Welsh and Melrose successfully undertook a number of difficult acrobatic feats and got their meed of applause. Exhibitions in the physical culture craze, Jiu-Jitsu, failed to elicit much enthusiasm. Gregory and Wood manipulated a few score of hoops and were encouraged in their efforts. Pictures by the kinetograph wound up a very entertaining bill. The bill for this week includes Olive May and J. W. Albaugh, Jr., and company as headliners, Riccobono's horses, the Queen's Fan, Patty Brothers, Harrigan, Roberts, Hayes and Roberts, Kennedy and Rooney, White and Simmonds, and Morton and Diamond.

VAUDEVILLE JOTTINGS.

Oscar Hammerstein last week engaged a European novelty called "Dita," and it will be seen in the Spring at the Victoria Theatre. It is an illusion in which a woman appears to grow from a bubble in an airtight globe to full development.

Della Fox is reported to be ill in Chicago with some throat affection.

Ed F. Reynard, who is now enjoying a great success in London, has commissioned William Morris to book his American tour for 1905-06.

Eva Williams, Jac Tucker, Nellie ONeil, and Charles Guyer will join hands next season, and will appear either in a big vaudeville act or in a musical comedy. They have received a number of fine offers, but have not as yet come to any decision.

The Meredith Sisters were the headliners at the new Hippodrome in Manchester, England, during the latter part of January, taking the place of Marie Lloyd, who was too ill to appear. Their breezy American manner and catchy songs completely captivated the audiences, and they were immediately installed as Manchester favorites.

Bessie and Margie Naylor have engaged Arthur Griffith Hughes, the well-known concert baritone, to appear with them in a sketch entitled Hallucinations, written and staged by Claude M. Alviene. Very elaborate scenic effects will be used and the act will go on at Keith's very shortly.

The Great Lafayette has published a booklet that contains his biography and exposes of Ching Ling Foo's "bowl tricks," and the illusion known as "The Floating Woman."

The Musical Johnstons and Dorothy Drew report having had a delightful trip from Australia to England, though the weather was unbearably warm. They met Mr. and Mrs. Marshall P. Wilder in Ceylon.

Thearle-Buckley's Barn Dance, which was written and produced by Dave Nowlin, had its initial presentation at Dockstader's Theatre, Wilmington, Del., week of Feb. 6, and is reported to have scored an immediate hit. The act is a novelty in the way of rural turns. W. L. Dockstader has styled it "The 'Way Down East of Vaudeville." The Thearle-Buckley Agency has already secured some valuable bookings for the act and anticipates a very extended period of prosperous dates. Dave Nowlin's latest song, "The Dear Old Pumpkin Man," introducing the Radium Ghost Dance, is one of the many features of the act.

Edwin Latell, whose trunk, containing his banjo and other material he uses in his act and several personal effects, was stolen from the Star Theatre on Sunday night, Nov. 7, has been unable to work since. He is willing to pay a liberal reward for its return, failing which he will be compelled to buy a complete new outfit to fill his vaudeville dates.

Obedient to the temporary injunction granted recently to the J. B. Sporraw co., the Fay Foster Burlesquers appeared last week at the Francais Music Hall in Montreal.

Flora Browning has an attractive sketch which she is preparing for an early presentation. It is entitled Miss Beaut, by Landsey and MacDonald, and has many attractive features, being interspersed with several specialties and musical numbers. Miss Browning will make twelve changes of costume and have attractive scenery. Lawrence MacDonald, a Western manager, will have charge of the business affairs of the co.

Waller and Magill, who have been playing clubs in and around New York for the past eighteen weeks, were featured as the extra attraction at the Family Theatre, Lancaster, Pa., week of Feb. 6.

Edward C. Hayes is reported to be making a decided hit with the Barlow Minstrels, in which he is very prominent.

Minola Mada Hurst, "Queen of the Magic Kettle" has been engaged to appear at the Circus Ciniselli, St. Petersburg, Russia, this month. In all the houses in Europe that she has played so far, under the management of John T. Whitfield, extra matinees have been given, several times at advanced prices.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago Opera House week 13: Staley and Birbeck, Dorothy Russell, Lew Sully, Duffin-Redcay Troupe, Bellman and Moore, Two Pucks, Carrie Scott, De Witt, Burns and Torrance, Fisher and Johnson, Apollo, the Thrillers, Carberry and Stanton, Burton and Burton, George Gleason, Mr. and Mrs. Beemer.==Haymarket: Eight Navajo Girls, Filson and Erroll, Mr. and Mrs. Mark Murphy, Nichols Sisters, Five Mowatts, Ellis-Nowlan Trio, Lillian Shaw, Brothers De Onze, Melroy Trio, Tom Ripley, Humes and Lewis, Kosure and Chaplain, Charles Collins, Barry Sisters, Mimic Trio.==Olympic: Emmett Corrigan and co., Paul Conchas, George Wilson, Burke, Larue and Inkeys, Busch Trio, James M. Cullen, Fox and Foxie, Texana Sisters, Etta Fyne-Dench, Waldron Brothers, Sawtelle and Sears, Mr. and Mrs. Pierce, the Martins, Caldwell and Thomas, and Buck and Bidwell.==Trocadero: World Beaters.==Folly: Rice and Bartons.==Jack's: Burlesque stock.==Item: Hits of the week included Simon and Gardner and Frank and Little Bob at the C. O. H. Miss Norton and Paul Nicholson's act went well, also Gus Williams. O. L. COLBURN.

BOSTON, MASS.—Boston Music Hall is no more. It is the Empire, with a magnificent new entrance on Washington Street, which adds greatly to the attractiveness of this popular vaudeville house. The change in name has gone into effect with the completion of this improvement and the first bill will include John T. Kelly, Charles Leonard Fletcher, Madame Slapoffski, Jackson Troupe, Cooper and Robinson, and Sinon and Paris. Elsie Janis has been so successful that her engagement has been extended here.==Rice and Prevost will head the list at Keith's 13-18, together with Ten Brooke, Lambert and co., C. W. Littlefield, Ernest Hogan, Mr. and Mrs. Sidney Drew, Stavordale Quintette, Troba, and Roattino and Stevens. Julian D. Eltinge, the former amateur of the Cadets and Bank Officers, who made his professional debut with The Merry Shop Girls, will essay vaudeville here next week.==The Kentucky Belles are at the Columbia 13-18.==At the Palace the Rentz-Santley Troupe will appear.==Another all-star vaudeville bill will be given at the Howard Athenaeum next week, with the burlesque contingent in a change of entertainment.==The Lyceum also will give a strong bill.==Items: The private view of the new Washington Street entrance at the Empire was attended by representatives of all the Boston papers and by some of the personal friends of R. H. Allen, the proprietor.—C. W. Anderson was in New York the greater part of the week on vaudeville business of importance. JAY BENTON.

KANSAS CITY, MO.—The Orpheum celebrated its seventh anniversary week of 5-11 with a fine bill. McMahon's Minstrel Maids were the topliners, and their act won much applause. Another novelty was the Ching Lan Foo Troupe of Chinese, who proved very entertaining. Russell and Locke and Carter and Walters co. also won much favor. Others were Mallory Brothers, Brooks and Halliday, the Alpine Family, and the Rossi Brothers, all well received. Business big. For 12-18: Mabel McKinley, Willy Zimmerman, Barrows-Lancaster co., Eight Bedouin Arabs, H. V. Fitzgerald, Billy Link, and Murphy and Francis.==The Runaway Girls was the Century offering 5-11, playing to fair business. Vaudeville numbers by the Willilards, Horse Shoe Three, Reynolds and Gubl, La Vails, Burg Sisters, and George Davis were all well received. Americans 12-18.==Yale's had Bryon and Black, Russell and Dunbar, Dill and Ward, Andy Rice, Reed and Harvey, and Frank Groh 5-11 to the usual good business.==At the National 5-11 Conrad and De Verne, the Le Noirs, Morris Kane, Crimmins and Mack, and William Rogers all pleased. Business good.==The Majestic will be the name of the new vaudeville playhouse which the Heim Brothers will open about April 1 at 1112-1114 Walnut Street. Work has been commenced on the remodeling of the building. Sam Benjamin, manager of Electric Park, will also have charge of the theatre. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): This house is doing phenomenal business. The bill 6-11 was one of merit and it contained a number of acts entirely new to Providence. The honors of the week fell to Mr. and Mrs. Edward Esmonde in The Soldier of Propville. It was a dainty bit admirably played. Mr. and Mrs. Sidney Drew again appeared in The Yellow Dragon, and Ernest Hogan, Roatino and Stevens, Stavordale Quintette, Mlle. Lloyd's Siberian wolfhounds, Potter and Hartwell, Searl and Violet Allen, Joe Flynn, Hathaway and Walton, Reed and Shaw, C. W. Littlefield, Owley and Randall, and the Chadwick Trio also pleased. Ross and Fenton, Stuart Barnes, and others 13-18.==Westminster (George H. Batcheller, mgr.): The Dainty Duchess co. 6-11 won the approval of large houses. New York Stars 13-18.==Item: Edward Esmonde has a new act in preparation which he will produce at Wilmington, Del., March 27. It is by Ed I. Snader and is entitled Another Cucumber. HOWARD C. RIPLEY.

PHILADELPHIA, PA.—Keith's New Theatre is doing an immense business. Programme 13-18 presents Eight English Girls, Jiu-Jitsu, Charles T. Aldrich, Hill and Sylvany, Carlin and Otto, Elizabeth Murray, Delmore Sisters, Woodford's animals, Latina, Williams and Slater, Shungonavi, Fraser Trio, Barry and Wilson, biograph.==At the Trocadero Trans-Atlantic Burlesquers had a splendid week 6-11. For 13-18 the Brigadiers are billed.==The Lyceum, with the Innocent Maids, had a big week 6-11. Dewey Extravaganza co. 13-18.==The Bon Ton, with continuous vaudeville, is now well established.==Arch Street Museum continues its prosperous career. Variety programme changed weekly. S. FERNBERGER.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Al. Reeves' co. provided a good bill 6-11 to fine business. Al Reeves is all right and he has a good co. High Rollers 13-18. Crackerjacks 20-25.==Items: Louise Auber is a fine vocalist.—Leah Ray is a good coon shouter.—Manager Dinkins reports business capital with his Utopians. Mildred Stoller has rejoined the co.—Jersey City Lodge T. M. A. will visit Brooklyn Lodge 12. At the last meeting here Frank Fogarty, Ralph Edmonds, and Pauline Wells were proposed for membership.—Eddie Collins, of this city, has a new act on the line of A Hot Old Time.—The Billers' Union is very strong here. WALTER C. SMITH.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Williams and Tucker headed a first-class bill week Feb. 6-11. Their work deserves much praise. Haines and Vidocq made a laughing hit. Hallen and Fuller pleased, and Lawrence Crane did clever conjuring. Others were Albertine Melich, Powell's Marionettes, Lucy and Viate, Pete Baker, and bioscope. Business excellent. Simon and Gardner 13.==Empire (Charles Zimmerman, mgr.): World Beaters week 6-11 to the usual large houses. Clark's Runaway Girls 13. Manager Zimmerman, who was ill, is now convalescent. PEARL KIRKWOOD.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Valerie Bergere and co. in His Japanese Wife made an excellent impression week 6. It was very artistic and finished and one of the best playlets ever seen here. Week 13-18: Peter F. Dailey and his Lulu Girls Kaufmann Troupe, Ryan and Richfield, Moore and Littlefield, Empire City Quartette, Walter C. Kelly, Hill and Whittaker, Green and Werner, Doherty's poodles Ollie Young and Brothers, Fred Brown, Mildred Gilmin, and Arminta and Burke.==Academy (Harry Williams, Jr., mgr.): Week 13-18: Bowery Burlesquers. ALBERT S. L. HEWES.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.: J. H. Docking, res. mgr.): Crowds week 6-11 enjoyed an excellent bill. Emmett De Voy and co. were the feature in The Saintly Mr. Billings. Carron and Farnum, Allen Doone, Johnson, Wilkes and Alexander, Hughes and Hazelton, McDowell and Huntington, and Braham and his dog made up the olio. Week 13-18: "Dida" Ralph E. Cummings and co., Avon Comedy Four, Tyce and Jermon, Joelson, Palmer and Joelson, Mr. and Mrs. Wilson. JANE MARLIN.

CINCINNATI, O.—Emmett Corrigan and co. presented Jockey Jones at the Columbia 5-11. James J. Morton offered an unusually good monologue, the Busch-Devere Trio scored heavily with illustrated songs, and the Ford Sisters excelled as dancers. Other hits were made by Raymond and Caverly, Ziska and King, Josephine Ainsley, and the Ramonier Trio.==Roble's Knickerbockers were at People's 5-11 with a good, up-to-date performance that drew well. H. A. SUTTON.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week 6-11 a good bill drew packed houses. Riccobono's horses, Callahan and Mack, Six Perl Sisters, and Empire Comedy Four were prominent. Others well received were Bruno and Russell, Dan and Thompson, Harry Seeback, Les Olonas, Week 13-18: Harry Gilfoil, Rose Stahl, etc.==Gaiety (H. R. Nichols, mgr.): New York Stars 6-8 entertained packed houses. Fay Foster 9-11. Cherry Blossoms 13-15. Indian Maidens 16-18. GEORGE W. HERRICK.

OMAHA, NEB.—Mabel McKinley is the headliner at the Orpheum week 5. She received many encores. Others were Murphy and Francis, Texana Sisters, Irving Jones, Van Fossen and McCauley, Willy Zimmermann, and Wolfing's horses and dogs. For week 12: McMahon's Minstrel Maids and Watermelon Girls, Ching Lan Foo Troupe, Eleanor Falke, C. Grant Gardner and Marie Stoddard, Dancing Demuths, and Lindsay's dogs and monkeys. J. R. RINGWALT.

SAN FRANCISCO, CAL.—Orpheum Jan. 29-4: Prosper Troupe, John and Bertha Gleeson and Fred Houlihan, James F. Macdonald, Carter-Haven Sextette, Alcide Capitaine, Binns, Binns and Binns, Great Thereses, Cressy and Dayne, and the motion pictures.==Chutes 29-4: Hyde and Heath, Mr. and Mrs. John T. Chick, Marie Sparrow, Star Trio, Four Olifans, Mabel Lamson, Charles Bigny.==Fischer's 29-4: Continuous vaudeville. OSCAR SIDNEY FRANK.

MILWAUKEE, WIS.—Star (F. R. Trottman mgr.): The Gay Masqueraders gave a lively performance before a crowded house 5. The skits were clever, and a good olio was offered by Gertie De Milt, the Brownings, Mitchell and Cain, and the Baker Troupe. Charles Gramlich, W. E. Browning, Will Mitchell, May Booth, and Edith Browning were especially successful entertainers. Reilly and Woods 12-18. CLAUDE L. N. NORRIE.

ST. LOUIS, MO.—The Columbia for week 13-19 offers the Fadettes Orchestra, Press Eldridge, Winona Shannon and co., Barry and Halvers, Augusta Glose, Carlisle's ponies and dogs, Duffy, Sawtelle and Duffy, Wood and Ray, Phillipps and Merritt, Edith Richards, and Leslie's "porcine wonders."==The Blue Ribbon Girls will be at the Standard, with William Kent, Ward and Bradburn, Ira Kessner, Stella Gilmore, Le Roy and La Vanion, and Lew Palmer. J. A. NORTON.

WASHINGTON, D. C.—The bill at Chase's for week 13-18 presents Josef Yarrick's Magic Kettle, Rice and Cohen, Sydney Grant, Mozarto, Martini and Maxmillian, Lavender and Tomson, and Kelly and Violette.==The Moonlight Maids is the announcement for Kernan's Lyceum Theatre, with Josette Webb heading the burlesque. JOHN T. WARDE.

DENVER, COL.—Orpheum had the biggest week of the season Jan. 30-4 with the Orpheum Show, McIntyre and Heath, Spessardy's bears and ponies, the Latonas, Eight Bedouin Arabs, Russell and Locke, and Smirl and Kessner all made big hits.==The Novelty and the Lyric play to S. R. O. at every performance. MARY ALKIRE BELL.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The feature week Jan. 30-5 was the Nelson Family, who proved an immense drawing card. Clifford and Burke made a hit. The Four Musical Avolos did fine xylophone work. Held over were Eleanor Falk, Fitzgerald, Douglas and Ford, Kine and Gotthold, and Chassino. DON W. CARLTON.

BUFFALO, N. Y.—Shea's week 6 offered Howard Thurston, Julia Kingsley and co., Melville and Stetson, Lew Hawkins, Steely, Doty and Coe, De Koe Trio, Ferrell Brothers, Klein and Clifton.==The Merry Maidens Burlesquers was the attraction at the Lafayette week 6. P. T. O'CONNOR.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): S. R. O. started in at the matinee 6 and has been the rule since. The magnets are Dan J. Harrison Musical Kleist, Ralph E. Cummings, Tyce and Jermon, Ten Ichi Troupe, Avon Comedy Four, Herbert's dogs. A. DUMONT.

LONDON, CAN.—London Vaudeville Theatre (C. W. Bennett, mgr.): Week 6-11 is Benefit Week for the A. O. F. The performers are Fields and Dupree, Harry Barteno, Alice Alva, Lambert and Pierce, Kennedy and Quatrelli, Jessie Gardner, George and May Woodward, Foster and his dog. For 13-18: Clifford and Orth, May Wilson, Jeanne and Ellsworth, Holman Brothers, Hallen and Hayes, Three Carrolls, Ben Franklin, and Little Toodles, Kelt and Rusik.==Items: As Bryant and Saville were getting ready for the performance 2 the former received a telegram announcing the death of his daughter. As there was a special audience that night he pluckily went through his turn, then took the first train home. Manager Bennett paid him his week's salary in full and his partner finished the week alone. They have been on the stage together for twenty-seven years, and this is the first time they have been separated. The daily matinees have been commenced and business is improving. The orchestra, under Professor Stevens, is becoming a strong feature.

BUTTE, MONT.—Grand Opera House (Dick P. Sutton, mgr.): Week Jan. 29: Roberts Four, Charles and Edna Harris, Chinquilla and Ed Newell, Dan Mason, Shantytown Trio, Garrity Sisters, and Little Olga.==Family Theatre (Charles E. Alsop, mgr.): Mr. and Mrs. Jack Burch, Mason and Filburn, Ella Carlington, Murtello and Bently, Rose and Severn, C. W. Williams, William Woodfall.==Arcade (Charles McKinzie, mgr.): Opening Jan. 29 in the room lately

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vacated by the U. S. P. O. Bill includes the Voltons, Sam and Ida Kelly, Kitty Brady, Charles A. Boyd, Robert Wingate, Joe Demming.——Item: Charles E. Alsop, manager of the Family, is convalescent, having been in the hospital about two months with grip.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business to the limit week 6-11. Those appearing were George Evans, Glinseretti Troupe, Crane Brothers, Dick Cooley, Dorothy Pelletier, Crawford and Manning, Lewis McCord and co. Week 13-18: Charmion, Murphy and Nichols, Fanny Rice, Callahan and Mack, Rice and Cady, and the Brittons.——Corinthian (Henry C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The Rose Hill co. entertained fine houses week 6-11. Merry Maidens 13-18. ——Item: Manager Strauss, of the Corinthian, who has been seriously ill, is convalescing rapidly.

DETROIT, MICH.—Temple Theatre week 6-11 has an attractive bill, headed by Jessie Bartlett Davis with new songs. Herzog's horses came in for a large share of attention. The Dollar Troupe of acrobats have some new stunts. W. H. Murphy-Blanche Nichols co. have a screechingly funny act called From Zaza to Uncle Tom. Mary Dupont and co. scored, and Fred Niblo is the best monologist that has been seen on a local stage in a long time. The Brittons and Gallandro scored. Imperial Japanese Guards, Milton and Dollie Nobles, Midgley and Carlisle 13-18.

DANVILLE, ILL.—Patrick and McConnell, who have vaudeville houses at Quincy and Hannibal, have leased 113 West Main Street, and are converting it into a vaudeville house, to be opened about April 1. The magnates of the Central Roller Polo League are seriously considering the advisability of giving Summer vaudeville and repertoire entertainments in their rinks. The circuit consists of Indianapolis, Fort Wayne, Terre Haute, Anderson, Marion, Lafayette, Logansport, and Kokomo in Indiana and Danville in Illinois.

NASHVILLE, TENN.—Grand (Mrs. T. J. Boyle, mgr.): On account of lack of patronage, attributable to the poor accommodations at this theatre and the unusually severe weather, vaudeville met an untimely fate in Nashville 4. Mrs. Boyle did not take in enough money during the week to pay salaries and it was decided to close the house. Those appearing Jan. 30-4 were West and Van Sicklen, Delmore and Lee, Gillihan and Murray, Baby Owen co., Emmonds, Emmerson and Emmonds, Mlle. Caprice, and Mabel Cassidy.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.; Thomas J. Cash, res. mgr.): Week 6-11: McWatters-Tyson co., Charles McDonald, Julia Humes, Quigg, White and Nickerson, Cal Stewart, Mathews and Haverly, Tanner and Gilbert, and Everett Four. Fine bill; good business.——Colonial (Weber and Rush, mgrs.; Barry O'Connell, res. mgr.): Fitzgibbon-McCoy Trio, Polk and Tresk, Joelson, Palmer and Joelson, Maxwell and Dudley, Mitchell and Marron, Harry Wardell, and Browning, Welp and co. Good houses.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Business continued large 6-11 and the following bill pleased: Three Jacksons, Waller and Magill, Collins and Hallman, Bobby Hyde, Florilla Sanford, Thomas R. Miller. For 13-18: Emerson and Omega, Trask and Gladden, Lew Welch, the Healys, Rena Arnold, Thomas R. Miller.——Item: Manager Mozart, with his lawyer, R. V. Alexander, of this city, started 6 for Reading, Mahanoy City, Shamokin, and Allentown for the purpose of establishing vaudeville theatres for his circuit.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A very novel bill opened to crowded houses week 6-12. The Aerial Smiths, Mason and Frances in An Old Man's Darling (very amusing), Mr. and Mrs. Stuart Darrow, Mr. and Mrs. Charles T. Ellis, Mlle. Girard, Snyder and Buckley, Ada Arnoldson, Harry B. Lester all pleased. Week 13-19: Charles Bradshaw and co., Maddox and Prouty, Wilson and Heloise, Parker's dogs, Mlle. Amoros, Pierce and Maizee, Eight Vassar Girls.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): The bill week 6-11 was headed by Wright Huntington and co. in The Stolen Kiss. Orletta and Tayler won deserved applause. Attendance good.——Bijou (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): The opening week was most successful. Bill week 6-11 was headed by Madame Herrmann, who scored heavily. The Carl Damman Troupe and Walter C. Kelley pleased. Attendance good. Week 13-18, The Mystic Cauldron is featured.

MONTREAL, CAN.—Francais Music Hall (Sparrow Amusement Co., mgrs.): The "wheel shows" have once more returned to the fold, and the Fay Foster Burlesquers gave a really excellent performance 6-11. Two amusing burlesques, A Country Angel and Fun on a Pullman, were given and a capital olio, Louis Dacre and Captain Kellar's Zouave Girls were the features, but all the acts were good. The Mormon Queens 13-18.

MINNEAPOLIS, MINN.—The Girl with the Auburn Hair headed a strong bill at the Orpheum week 5, the others being the Four Bards, who scored heavily; Foster and Foster, Fox and Foxie, Hubert Deveau, Piwitt, and Irene Franklin.——Unique had a good bill, headed by Zelda.——The Dewey presented Vanity Fair Burlesquers, with Clemenso Brothers, Ward and Raymond, Lillian Held, Imhoff, Conn and Corinne, and Henry and Hoon.

LOWELL, MASS.—Casto (Al. Haynes, mgr.; Frank G. Mack, local mgr.): Week of 6 good bill and large houses saw Mlle. Eugenie Tessier, Yeager-Perrin Trio, Musical Tancans, James B. Donovan, Takezawa's Japs, Garrison and Holmes, and Rena Arnold. Week 13: McWatters-Tyson co., Charles McDonald, Julia Humes, Quigg, White and Nickerson, Cal Stewart, Mathews and Haverley, Tanner and Gilbert, Everett Four

PEORIA, ILL.—Main Street (E. P. Churchill, mgr.): Week 5-12: Reno and Myrtle, Peter J. Smith, George Oukrura, Louie Bates, Royle and French, Carrolton and Hodges, pleasing good houses, with Louie Bates prime hit.——Weast (C. F. Bartson, mgr.): Ramsey Sisters, Kennedy and James, Brummage and Clark, the Geromes, Arthur E. Barrett. Fine attendance; all good.——Jacobs (A. F. Jacobs, prop.): A good bill pleased.

WORCESTER, MASS.—Park (Alf T. Wilton, res. mgr.): Mattie Keene and co. were headliners of a good bill 6-11. Others were Marco Twins, Mr. and Mrs. Fred Lucier, Ford and Gehrue, Edwin Nicander, Kimball and Donovan, Stirk and Loudan. Excellent business. Week 13-18: Leroy and Woodford, Burton and Brooks, John Birch, Aerial Smiths, Jewell's Manikins.

TRENTON, N. J.—Trent (Edward Renton, mgr.): Business week 6-11 good. Rose Stahl in The Chorus Lady pleased. Others were Messenger Boys' Trio, Nelson Farnum Troupe, Finlay and Burke, Frank Smith, Slater and Williams, and Mr. and Mrs. Alfred Kelcy. For week 13: Stuart Wilton Brothers, Hooker and Davis, John Zimmer, Mildred Hanson, Lawrence and Harrington, Libby and Trayer.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Jan. 30-4: Violet Dale, Lew Hawkins, Rice and Elmer Johnson and Wells, Maxwell and Dudley, Paul Kleist, and Roberts, Hayes and Roberts to large audiences; good bill. Week 6: Milton and Dolly Nobles, Mignani Family, Scott Brothers, Hodges and Launchmere, Robin, Brown, Harris and Brown, and Charlie Case to good attendance; good bill.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): A good bill week 9 includes R. J. Jose, Faust Trio, Macy and Hall, Elmer Tenley, Three Mitchells, Sisters De Van, and Poney Don. Sacred concert 12 in aid of the Seaman's Institute of this city.—— Item: After Manager Moore's experience with fire at his Salem house 4 the biograph at Portland Theatre has been abandoned.

WINNIPEG, MAN.—Dominion (M. Kyle, mgr.): Armstrong and Holly in The Yacht, Mitchell and Love, Hawes Sisters, Leonard and Drake pleased Jan. 30-4. Fyne Dench in contralto solos was good. Capacity business.——Unique (Nash and Burrows, mgrs.): Zelda was the topliner week 30-4. Others: Jarrett's Royal Marinettes, Marguerite Newton, Marshall and Ervin, J. V. Mitchell.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.): Week 6-11: Midgley and Carlisle, Four Rianos, Yalto Duo, Two Macks, John Le Clair, Loney Haskell, Marion Garson, and vitagraph. Big business. For week 13-18: Papinta, Oleson Brothers, Reed and Shaw, Brandow and Wiley, Hardie Langdon, Gardner and Maddern, and pictures.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Bill week ending 11 included Hanley and Valesca, O'Brien and Dunlo, Stafford and Stone, George Alexander, Frencelli and Lewis, Kitumara Japs.——Item: One of the Japs fell from a pole on which he was doing a balancing act 11. His arm was broken.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): A fair bill and good audiences 6-12. The features are Mary Shaw and co., Josephine Sabel, Delmore and Lee, Bertie Fowler, Polk and Kollins, West and Van Sicles, and Josselin Trio.

WATERBURY, CONN.—Jacques' (Jean Jacques, mgr.): Joseph Garrick and his Magic Kettle, Mayme Remington and her "Picks," Camille Trio, Mills and Morris, Sully Family, Musical Craigs, and Shepard and Ward are filling the house with well pleased audiences 6-11.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): One of the best bills of the season is drawing big houses 6-11. Co. includes Charmion, Roberts, Hayes and Roberts, Louise Dresser, Jack Norworth, Misses Carmen, Zimmer, and Imperial Japanese Guards.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Eight Salvaggis, Barn Dance, Dean Edsall and co., O'Brien and Buckley, Gavin, Platt and Peaches, St. John and Le Fevre, and Spissell Brothers and Mock 6-11. Fair business.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week 6; The Great Pippen, Charles Kenney, Helen Clark, Joseph Moroney, McDade and Welcome, Tom Killen, Theo. and Camille La Jess, Moriarty and Webster.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Crotty Trio, Williams and Melbourn, Finn and Edwardo, May Neilson, Lillian Jeanette, Bessie Ralph, Lillian Hall, Maud Hazel, and the rialtoscope drew capacity houses 6-11.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Jewell's Manikins are heading a diverse bill 6-11. With them are Rio Brothers, Holcombe, Curtis and Webb, Ila Grannon, Harper, Desmond and Bailey, Mr. and Mrs. Wilson.

AKRON, O.—Unique (Achille Philion, mgr.): Week 13-18: Martinnetti Brothers, Musical Goolmans, Adelina Bellone, Taylor and Farinan, Chris Clinton, George A. Woodward. This is a new house, giving four performances a day.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Fred Irwin's co. 2-4. Excellent business; good co. Brigadiers 6-8. Usual crowds pleased. London Belles 9-11.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Utopian Burlesque co. 2-4 gave a good performance to large houses.

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Barlow's Minstrels Jan. 31; good business; small audience. Magda 1; excellent co.; fair business. San Toy 3; fine performance; poor business. Marriage of Kitty 4; splendid co.; moderate business. Wizard of Oz 7. Billionaire 9.——ITEM: On account of wreck San Toy did not arrive until 9.30; performance began 10.30; otherwise would have had large and appreciative audience.

TUSCALOOSA.—ACADEMY OF MUSIC (Meyer and Walker, mgrs.): Arnold Stock co. Jan. 30-1; fair business; co. only moderate. Fabio Romani 2; good business; excellent performance. Marriage of Kitty 7. The Flaming Arrow 9.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): Barlow's Minstrels 1; fair performance; poor business. Marriage of Kitty 6; excellent performance; good house.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Fabio Romani 4; fair business; very bad weather; well pleased house.

CALIFORNIA.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Black Patti Troubadours Jan. 23, 24, pleased very good houses. The Burton Holmes Travelogues 26; subject, Japan; delighted house. Warde and Kidder 28 in Salammbo; fine co.; S. R. O.——ITEM: Miss Kidder, being ill at Riverside, Cal., her part was taken by her understudy, Mrs. Evans Wells. She received an ovation for her clever work. After the performance Mr. Warde was entertained by the local lodge of Elks and was presented with a handsome badge, consisting of a flat golden nugget, pear shaped at the top, to allow an eyelet. A ribbon of purple enamel was imposed upon the nugget, and within this ribbon was a golden Elk's head with a large jewel between the antlers. Mr. Warde responded to the presentation speech in his usual happy vein.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Florence Gale in As You Like It Jan. 30; good business, chiefly through efforts of Women's Club, under whose auspices they were induced to stop over; co. well balanced. West's Minstrels 3; fair business; performance, though weak in some spots, entirely satisfactory elsewhere. Lawrance D'Orsay in Earl of Pawtucket 7. Orpheum Show 11.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): West's Minstrels 1; good house. Shore Acres 6; good co. and business. Orpheum Circuit Vaudeville 12.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): Checkers played to capacity 3; Thomas Ross made a pronounced success in the title-role and was called upon for a speech at the end of Act II; excellent support, Dainty Adelaide Thurston in an equally dainty comedy, Polly Primrose, drew a goodly gathering 4; co. capable and scenery and costumes first-class. George M. Cohan played a return in his season's success, Little Johnny Jones, 7; Mr. Cohan was given a rousing reception; Ethel Levy, Helen and Sally Cohan all scored, and the musical melange made a great big hit. Frank Daniels 11. Quincy Adams Sawyer 13-18. ——NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Hearts of Oak to banner business 6-8. Wife's Secret proved exciting and entertaining 9-11; box-office receipts satisfactory. The Fays 13-18. Joe Welch 23-25.——ITEM: C. C. Collin, the popular manager of the Hyperion, is negotiating for a theatre in Worcester, Mass. He will play a stock co. there the year round. He is being backed by two well-known theatrical men and it is hoped his venture may prove a success.

JANE MARLIN.

ILLINOIS.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Billy Van in The Errand Boy 2; well liked by good house. Devil's Auction 4 to good business. Murray and Mack in An English Daisy 5; large house; gallery displeased. Sweet Clover 6 pleased fair house. Mahara's Minstrels 7; good performance and business. Ashland Dramatic co. 9-11. Beach and Bowers' Minstrels 12. Dodge and Bowman 13, 14. Hooligan's Troubles 15. An Orphan's Prayer 19. Mildred Holland 20.

DIXON.—OPERA HOUSE (Chris H. Eastman and E. M. Truman, mgrs.): Davidson Stock co. Jan. 30-5 to poor business; bad weather; good co. and plays. Orphan's Prayer 9. English Daisy 13.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): Murray and Mack 12. Fatal Scar 13. Hooligan's Troubles 16. Dice of Death 19. Ingomar 26.

INDIANA.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Trip to Egypt 6; large house delighted; record of season. Who Is Who 10 canceled. Buster Brown 20.

IOWA.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Billy B. Van in The Errand Boy 4; large and highly pleased audience. Otis Skinner presented The Harvester 6; welcomed by capacity; excellent co. Mildred Holland in The Triumph of an Empress 13. Andrew Mack in The Way to Kenmare 20. Holty-Tolty 22.——GRAND OPERA HOUSE (William Foster, mgr.): Child Slaves of New York 2-4; very capable co.; staging excellent; good business opening night. Why Girls Leave Home 9-11. Why Women Sin 13-15.——AUDITORIUM (William Foster, mgr.): Maxine Elliott in Her Own Way 9 attracted largest audience of the season, exact number of paid admissions being 1,770, with weather thirty-five degrees below zero; production highly satisfactory. Anna Eva Fay 6 pleased good house.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Maxine Elliott in Her Own Way 3 delighted large audience. Murray and Mack in An English Daisy 4; good show and business. Sweet Clover 9. Hooligan's Troubles 13. Elinore Sisters 15. From Rags to Riches 17. Maloney's Wedding Day 21. Ashland Dramatic co. 24, 25.——PEOPLE'S THEATRE (Edw. Curran, mgr.): Stock co. in The Dumb Bell and vaudeville week 6.

ALGONA.—CALL OPERA HOUSE (Roscoe Call, mgr.): Joshua Simpkins 4; good house; fair production.

GRINNELL.—COLONIAL OPERA HOUSE (H. Lister, mgr.): The Banker's Child 6; good co.; fair business.

KANSAS.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Lockett, mgr.): Open Gate failed to appear Jan. 25. Joseph Shipman's Twelfth Night, large audience, best of satisfaction, Jan. 27. A Country Kid, matinee and night, to capacity; Neb. Scoville as Country Kid deserves especial mention, Jan. 28. Josh Spruceby to good business 30. Madame Lucas, concert, fair business, satisfied house, 31. Quincy Adams Sawyer to capacity, excellent performance, fine special scenery, 1. Faust's Minstrels to S. R. O. 4. May Stewart in A Sculptor's Dream, A1 co., poor house, on account weather, 6. Madame Calhoun Dixon in character sketches, under auspices Episcopal Church, 7. Kings and Queens Burlesque co., return date, 8. German Lilliputians 11. For Her Sake 15. A Ruined Life 17. The Midnight Flyer 18. John Griffith in Macbeth 20. Shore Acres 21. A Devil's Lane 25. Meyers Brothers in Next Door 28.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Conflicting dates made a double bill 5, consisting of An American Gentleman and The Midnight Express; business enormous. Century Stock 6, 7, to fair attendance; performance pleased.——PEOPLE'S THEATRE (J. H. Dempsey, mgr.): Week of 5, the Bradys, William De Boe, the Adams, and kinodrome, matinee and night, to S. R. O.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): Richards and Pringle's Minstrels 1; topheavy house; fair performance. Double bill, Side Tracked and Sherlock Holmes 3; poor house, account of blizzard. Creston Clarke in Monsieur Beaucaire drew a large and critical audience 5; entire co. excellent; special mention should be made of Mr. Clarke as Beaucaire and Agnes Ardeck as Lady Mary Carlisle. Volunteer Organist 10. Sergeant Kitty, with Helen Bryon 14. Marriage of Kitty 20. Haverly's Minstrels 24. Arizona 26. Trip to Egypt March 7. Smart Set 9. Shore Acres 23. Rudolph and Adolph 26.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, gen. mgr.; John R. Strange, bus.-mgr.): Liberty Belles 4; fair performance to good business. Tempest Dramatic co. 6-11 opened with The Vagabond's Wife. Other plays: Lady Audley's Secret, Red, White and Blue, Lighthouse Tragedy, Our Dorothy, Kitty O'Connor; fair performances and business. Twentieth Century Pictures 13, 14. Lyman Howe's Pictures 21.

MICHIGAN.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Showman's Daughter Jan. 31 canceled. Eugenie Blair 10. Eight Bells 11, 12. De Wolf Hopper 14. A Hidden Crime 19. Isle of Spice 21. The Strollers 23. U. T. C. 24. Tim Murphy 25.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Marks Brothers 2-4; small business. Labadie's Faust 11. De Wolf Hopper in Wang 13. Bertha Galland in Dorothy Vernon of Haddon Hall 18.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (Clarke and Gardner, mgrs.): San Toy Jan. 31; co. excellent; business good. Creston Clarke 2; co. superb; business excellent. Chinese Honeymoon 3; business good. Grace Van Studdiford 4; best co. in the best production of its kind that has ever appeared here; the weather was terrible, but house was packed. The Girl from Kay's 6. Barlow's Minstrels 7. Volunteer Organist 8. Rose Coghlan 10. The Runaways 13. Shepard's Pictures 15, 16. Marriage of Kitty 17. The Butlers 20-26. The Show Girl 27. Local Benefit March 3. Walker Whiteside 8. Lewis Morrison 15. Rachel Goldstein co. 21. His Last Dollar April 11.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (A. Vaughan, mgr.): Dartmouth Vaudeville co. 7; good co. and business. Bishop's Serenaders 10, 11.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (Edwin El Roy, mgr.): Parish Priest 2-4; good co.; fair business. A Royal Slave 6-8; fair returns. Two Little Waifs 9-11. Nobody's Darling 13-15. The Pawnbroker 16-18. Wedded, but No Wife 20-22. Human Hearts 23-25. The Middleman 27-29. The Working Girl's Wrongs March 2-4. On the Suwanee River 6-8. Hearts Adrift 9-11.——JACOBS' THEATRE (George W. Jacobs, mgr.): Primrose Minstrels 6 to good top house; pleased. Little Johnnie Jones 11. Wizard of Oz 13. Wills in A Son of Rest 18.

PENNSYLVANIA.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Bennett-Moulton co. 6-11 opened with The Daughter of the People to packed house. Other plays: The Belle of Virginia, Shadowed Lives, The Lyndon Bank Mystery, A Jealous Wife, Shipwrecked, By the King's Command, and Outcasts of Society. Brightest America (local) 17, 18. The Chicago Stock co. 20-25 (except 23). Under Southern Skies 23.——ITEM: William H. Dimmock, a Carbondale boy, and his wife, Marion Chester, with the Bennett-Moulton co., are receiving flattering attention for their good work during the week, and will be welcome to return often.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, mgr.): A Devil's Lane 3 to fair business. Dora Thorne 7 pleased large houses; two performances. The Village Parson 9; business fair. Parish Priest 10. Denver Express 11.——FRATERNITY THEATRE (W. D. Nields, mgr.): Vaudeville; bill 6-11; Emerson and Omega, Cole and Clemens, Marshall, Fitzpatrick and Tapper, the Henrys, May Kennedy; houses packed.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Rogers the Mystagogue 8, 9; very poor house; fair co. Real Widow Brown 14. The Country Girl 15. Joshua Simpkins 17. Devil's Lane 18.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): The Curse of Beauty 2; good show; fair house. Robert Downing in The Gladiator 15. The Parish Priest 17. The Grand Minstrels 22. Fair Virginia 27. A Struggle for Gold 28.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Liebler and Co.'s all-star cast in The Two Orphans 3 scored a brilliant success to S. R. O. Walker Whiteside 4 in David Garrick's Love had to abandon performance on account of weather. Kersands' Minstrels 6 pleased topheavy audience. Elwyn Strong in Dr. Jekyll and Mr. Hyde 7 failed to attract. Lew Dockstader, with the best minstrel troupe ever seen in Charleston, delighted a full house 7. Charles Dickson 9.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Nankeville's Minstrels drew fairly well Jan. 31. Red Feather, with Grace Van Studdiford in the star part, to an immense house 1. Probably the most successful engagement of this season, artistically and financially, was Henry W. Savage's English Grand Opera co. 2-4, producing Lohengrin, Carmen, Il Trovatore, and Tannhauser. A Friend of the Family drew fair house 6. Shepard's Moving Pictures 7, 8. Princess Chic 9. The Marriage of Kitty 11. Sleeping Beauty and the Beast 13-18.—— GRAND OPERA HOUSE (A. B. Morrison, mgr.): The Man from Mexico drew splendid houses week of 6-11. The Children of the Ghetto 13-18.——BIJOU (Benjamin M. Stainback, mgr.): The Olympic Comic Opera co. gave good productions of El Capitan and The Telephone Girl to good business week of 6-11. The Flaming Arrow 13-18.

TEXAS.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, mgr.): Warde and Kidder in Salammbo 4 to S. R. O. Mantelli Opera co. 6. Marie Wainwright in Twelfth Night 9.——ITEM: Kathryn Kidder was detained by sickness in Los Angeles and did not appear with co. She arrived in El Paso on the morning of 6 and left the same evening for Colorado City, Tex., where she will join her co.

VIRGINIA.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): Gus Sun's Minstrels Jan. 28; good co.; pleased fair audience. Glittering Gloria 7 canceled. Lyman Twins 9.

WASHINGTON.

WALLA WALLA.—LA VERN'S THEATRE (Vern La Vern, mgr.): Reopened 1 with the La Vern Stock co., composed of Frank Montgomery, Edith Montrose, Dorothy Fairfax, Millie Chamberlin, Florence Gordon, Lester Howard, Charles King, Arthur Elton, George Morrison, Joe Allen, Bert Bence, opening with Tennessee's Pardner to good business.—— ITEMS: Dorothy Fairfax was called to the bedside of her mother, in Chicago, who is seriously ill.—Sidney and Elmo, the musical team, are visiting friends here, having returned from a successful eight months' engagement in Washington, Oregon, and California.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Babes in Toyland 3 played to capacity; Grace Hazard as Contrary Mary, Little Chip as Allan, and Mary Marble as Jane were prominent features. A Girl from Dixie 4 drew large house and gave good satisfaction. Superba 9. Hi Henry 10. Mrs. Delaney of Newport 11.

WAUSAU.—GRAND (C. S. Cone, mgr.): Hi Henry's Minstrels 1 pleased good house. Mrs. Delaney of Newport 3 pleased S. R. O. Flora De Voss co. 6-11 in Secret Dispatch, Brother Against Brother, Jack o' Diamonds, Tide of Life, Vagabonds; pleased fair houses.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Flora De Voss co. Jan. 30-4; good co.; business poor; very cold week. Plays: Princess Lou, American Girl, Brother Against Brother, A Secret Dispatch, Jack o' Diamonds.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): The Elinore Sisters 2; good performance; fair business. Mason and Mason in Fritz and Snitz 10. Blanche Bates in The Darling of the Gods 16.

CANADA.

SYDNEY, N. S.—LYCEUM (Cruise and Macadam, mgrs.): W. S. Harkins co, 6-11. Plays: A Stranger in a Strange Land, Captain Letterblair, Sign of the Four, Marriage of Kitty, Nevada; one of the best repertoire cos ever seen here; big business.

DATES AHEAD.

(Received too late for classification.)

BEACH AND BOWERS' MINSTRELS: Galena, Ill., Feb. 18, Plattsville, Wis., 20, Lancaster 21, Boscobel 22, Prairie du Chien 23.

BRINDAMOUR (H. J. Gates, mgr.): Niagara, N. Y., Feb. 14, Le Roy 15, Geneva 16, Penn Yan 17, Oswego 18.

CORCORAN, JANE (Alston and Baxter, mgrs.): London, Can., Feb. 16, Stratford 17, Berlin 18, Guelph 20, Galt 21, Brantford 22, St. Catherines 23.

DON'T TELL MY WIFE (Harry Clarke, mgr.): Portland, Mich., Feb. 16, Williamston 17, Albion 18, Homer 19, Hillsdale 20, Quincy 21.

EMPIRE STOCK (Max Falkenhener, mgr.): Cleveland, O., Feb. 20—indefinite.

FABIO ROMANI (A. Jack Faust, mgr.): Terre Haute, Ind., Feb. 14, 15, Waveland 16, Tipton 17, Marion 18, Muncie 20, Richmond 21, Springfield, O., 22.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Danbury, Conn., Feb. 13-18, Elizabeth, N. J., 20-28.

FRANKLIN STOCK (B. F. Franklin, mgr.): Ennis, Tex., Feb. 15-18, Marshall 20-25.

JOSHUA SIMPKINS (Western; Trousdale Brothers, mgrs.): Parkersburg, Ia., Feb. 14, Hampton 15, Clarion 16, Eagle Grove 17, Humboldt 18.

LONG, FRANK E., STOCK: Freeport, Ill., Feb. 13-18, Jamesville, Wis., 20-28.

NASHVILLE STUDENTS (H. B. Thearle, mgr.): Atlantic City, N. J., Feb. 13—Indefinite.

NEVIUS-TANNER (Nevius Bros., mgrs.): Robinson, Ill., Feb. 20-25.

NORTH BROTHERS (Western; F. C. Carter, mgr.): Abilene, Tex., Feb. 13-18.

NORTH BROTHERS' COMEDIANS: Lansing, Mich., Feb. 13-18, Port Huron 20-28.

PEGGY FROM PARIS (Henry W. Savage, prop.): Adrian, Mich., Feb. 14, Tiffin, O., 15, Findlay 16, Canton 17, Mansfield 18, Hamilton 20, Cambridge 21, Zanesville 22.

QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): New Haven, Conn., Feb. 13-18, Boston, Mass., 20-March 4.

SULLY, DANIEL (Willis E. Boyer, mgr.): Superior, Wis., Feb. 13, 14, Duluth, Minn., 15, 16, Hancock, Mich., 18, Lake Linden 19, Calumet 20, Marquette 21, Ishpeming 22, Escanaba 23, Rhinelander, Wis., 24, Antigo 27.

THAT LITTLE SWEDE (Hanson and Hopkins, mgrs.): Sour Lake, Tex., Feb. 20, Beaumont 21, Lake Charles La., 22, Orange, Tex., 23, Crowley, La., 24.

THE BEGGAR PRINCE OPERA (F. A. Wade's): Emporia, Kan., Feb. 14, Strong City 15, Herrington 16, Hutchinson 20, 21.

THE GAME KEEPER (Rowland and Clifford's): Toledo, O., Feb. 19-22.

UNCLE TOM'S CABIN (Stetson's; Western; Wm. Kibble, mgr.): Battle Creek, Mich., Feb. 16, Jackson 17, Lansing 18, St. Johns 20, Fenton 21, Flint 22, Bay City 23, Saginaw 24, 25.

WAS SHE TO BLAME (E. L. Paul, mgr.): Hampton, Neb., Feb. 16, Central City 17, St. Paul 18, Doniphan 20.

WOODWARD STOCK: St. Joseph, Mo.—indefinite.

IN BROOKLYN THEATRES.

John Drew will be at the Montauk Theatre next week in The Duke of Killicrankie.

The attraction at Teller's Broadway Theatre will be Henry W. Savage's big production of The County Chairman.

Checkers, with Thomas W. Ross and 150 people, will return to Brooklyn at the Majestic.

Wells, Dunne and Harlan offer the comedienne, Mary Marble, in Nancy Brown at the Grand Opera House.

Madeline Lucette Ryley's The Altar of Friendship will be the attraction at the Bijou. Edna May Spooner as Sally Sartoris, Jessie McAlister, Augustus Phillips, Cecil Spooner, and Harold Kennedy are in the cast.

The American Theatre Stock company at the Columbia, now in its fourth week in Brooklyn, has cemented the good impression it made on our theatregoers by its excellent presentation last week of Monte Cristo. Maurice Freeman scored a success in the role of Edmund Dantes, and the rest of the players were seen to advantage, notably Messrs. Jarrett, Meek, Baker, Macdonald, and Emma De Castro, Lizzie Montgomery, and Josie De Foe. The play this week is Man's Enemy.

The annual appearance in the Eastern District of Kellar is an important event at the Folly Theatre, and an empty seat will be as hard to discover as the secret of the tricks of the great magician.

The Silver King is billed at Payton's Theatre next week, and Leon Hall, who plays Wilfred Denver, was left out of the cast of Sherlock Holmes this week that he might give this exacting role more study. Etta Reed Payton plays Nellie Denver, and Joseph W. Girard is cast for the strong part of "The Spider." Lee Sterrett, Florence Gear, and Grace Fox have strong parts.

At the Park Theatre the attraction will be A Working Girl's Wrongs.

At the Gotham a return engagement of The Child Wife is billed.

A Midnight Marriage, the play that drew crowds downtown earlier in the season, will be at the Novelty.

The Bohemian Burlesquers, Tom Miner's elaborate production, is at the Star Theatre this week. The musical farce, A Day at the Races, is replete with bright music and is followed by an attractive olio, including Higgins and Bergman, St. John and Murray, Bell and Henry, and as an extra feature Perry and Lulu Ryan and Emma Wood.

At Watson's the Kings and Queens Burlesquers will appear in two musical comedies and an olio of six turns.

The Thoroughbreds appear next week at the Gayety and repeat the excellent programme, which includes a vaudeville review, given at the Star last week.

At Phillips' Lyceum next week Darkest Russia will be the biggest production the Lyceum has ever offered and the entire company supporting Emma Bell and William C. Holden will appear. New scenery and gorgeous costumes are features. On Feb. 5, at the climax of the second act, where the child is rescued from the burning building by the tramp with the aid of a swing in A Ragged Hero, little Madeline Clark, the child actress of the Lyceum company (who makes the leap from the window to the swing and catches the tramp), was recalled and presented with a handsome gold medal, properly engraved, for her courage and daring in making the leap. Mr. Curley, one of the comedians of the company, made the presentation speech on behalf of the donor, Mr. Phillips, and Miss Clark, although taken very much by surprise, ably responded. The engraving represents her in the act of swinging after the leap.

The Unique Stock company will produce a new musical farce and a burlesque this week. There is a long list of vaudeville specialties also.

VINCENT KIRK.

MATTERS OF FACT.

The Sam Du Vries Stock company is playing to more money everywhere each week than any previous attraction playing at popular prices. Ameta has proved to be as great a drawing card as she was in vaudeville. Mr. Du Vries will put out a much stronger company another season featuring Ameta, and will carry an evenly balanced cast with as good a repertoire of plays as can be afforded by a popular priced attraction. Harry E. McKee will not be with Mr. Du Vries after the present season.

Pedley and Burch, of Owensboro, Ky., have added the McCasland Theatre at East St. Louis, Ill., to their circuit and have renamed it The Broadway. The house has been completely overhauled and refitted. Open time is to be had during the balance of the season.

Eva Mountford has terminated a [illegible] twenty-four weeks under the [illegible] in Darkest Russia, in which [illegible] tured as Ilda, the Jewish mother, [illegible] as far South as New Orleans, as far West as Portland, Ore., and as far North as Winnipeg, Man.

The Metrop

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie C. (Pat), Denver, 12-18.
Addison and Livingston—Family, E. St. Louis, Ill., 13-18. Crescent, Memphis, 20-March 11.
Aherns, The—Lyric, Lincoln, Neb., 13-18.
Albions, The—Grand, Milwaukee, 13-18.
ALDRICH, CHARLES T.—Keith's, Phila., 13-18.
Ali Zaida—Lyric, San Diego, Cal., 13-18.
Allen, Leo and Bertha—Grand, Joliet, Ill., 13-18. Unique, Eau Claire, Wis., 20-25.
Allini's Monkeys, Orph., Bklyn., 13-18.
Allmon, Joe—Empire, Frisco 13-18.
Alpine Family—Orph., New Or., 13-18.
Amoros, Mlle.—Empire, Hoboken, N. J., 13-18.
Archer's Filipino Girls—Circle, N. Y., 13-18.
Arnold, Rena—Family, Lancaster, Pa., 13-18.
ASHTON, MARGARET—Palace, Southampton, Eng., 20-25.
Athos Family—Proctor's Fifth Ave., 13-18.
Baker, Peter F.—Proctor's 23d St., 13-18.
Barn Dance—Richmond, North Adams, Mass., 13-18. Colonial, Lawrence, 20-25.
Barnes and Washburn—Bijou, San Diego, Cal., 13-18.
Barnes, Stuart—Keith's, Prov., 13-18.
Barrett and Ball—Keith's, N. Y., 13-18.
Barrett Sisters—Orph., Omaha, 13-18, Orph., Minneapolis, 20-25.
Barrows and Lancaster—Orph., Kansas City, 13-18.
Barry, Mr. and Mrs. Jimmy—Keith's, Prov., 13-18.
Barton and Ashley—Palace, Halifax, Eng., 13-18. Palace, Grimsby, 20-25.
Bates Musical Trio—Proctor's 5th Ave., 13-18.
Bayes, Nora—Temple, Detroit, 13-18, Cook's, Rochester, N. Y., 20-25.
Bedouin Arabs, Eight—Orph., Bklyn., 13-18.
Beemer and Juggling Girl—C. O. H., Chgo., 13-18.
Bellman and Moore—C. O. H., Chgo., 13-18.
Benner, Emelie—Howard, Boston—indefinite.
BERGERE, VALERIE—Maryland, Balto., 13-18, Chase's, Wash., 20-25.
Birch, John—Park, Worcester, Mass., 13-18.
Blanche, La Belle—H. and S., N. Y., 13-18.
Bo Be, Celina—Proctor's 23d St., 13-18.
Boston Brothers—Maryland, Balto., 13-18.
Bowery Newsboys' Quartette—G. O. H., Milwaukee, 13-18.
Boyd, Archie—Proctor's 23d St., 13-18.
Bradshaw, Charles—Empire, Hoboken, N. J., 13-18.
Brandow and Wiley—Hathaway's, New Bedford, Mass., 13-18.
Brehany, Louise—Hopkins', Memphis, 13-18.
Brittons, The—Cook's, Rochester, N. Y., 13-18.
Brooks and Halliday—Orph., Denver, 12-25.
Brown, Harry—H. and B., Bklyn., 13-18.
Brown, Harry A.—Bon Ton, Salt Lake City, 13-18.
Bruce and Cooper—Unique, Los Angeles, 13-19.
Bruce and Daigneau—Mohawk, Schenectady, N. Y., 13-18.
Bruno and Russell—Circle, N. Y., 13-18.
Burch, Mr. and Mrs. Jack—Utahna, Ogden, 13-18.
Burke's Dogs—Orph., Bklyn., 13-18.
Burns, Harry—Bijou, Quincy, Ill., 13-18.
Burrows and Sawyer—H. and B., Bklyn., 13-18.
Burton and Brooks—Park, Worcester, Mass., 13-18, Mechanics', Salem, Mass., 20-25.
Butler and La Mar—Howard, Boston, 13-18.
Byron and Langdon—Empire, Birmingham, 13-18, Empire, Bradford, 20-25.
Caicedo—Temple, Detroit, 13-18.
Callahan and Mack—Cook's, Rochester, N. Y., 13-18.
Camille Comedy Trio—Circle, N. Y., 13-18.
Canfield and Carleton—Trent, Trenton, N. J., 13-18. Victoria, N. Y., 20-26.
Carleton, Al.—Howard, Boston, 13-18.
Carlin and Otto—Keith's, Phila., 13-18.
Carlisle's Ponies and Dogs—Columbia, St. Louis, 13-18, C. H. O., Chgo., 20-25.
Carlotta, Mlle.—Proctor's 23d St., Jan. 23-18.
Carmen Sisters—Keeney's, Bklyn., 13-18, Keith's, N. Y., 20-26.
Caron and Farnum—Proctor's 23d St., 13-18.
Caron and Herbert—H. and B., Bklyn., 13-18.
Carrays, The—Family, East St. Louis, Ill., 13-18, Main St., Peoria, Ill., 27-March 4.
Carrie, Mlle.—G. O. H., Butte, Mont., Jan. 23-18, G. O. H., Spokane, Wash., 20-25.
Carroll and Clarke—Orph., Springfield, O., 13-18.
Carrolls, The—London, London, Can., 13-18.
Carter and Bluford—Proctor's 5th Ave., 13-18.
Carter and Waters—Orph., Denver, 13-18.
Casad and Deverne—Lyric, Wichita, Kan., 13-18.
Caswell, Maude—Barrasford Tour, Dec. 26-March 4.
Chamberlains, The—Hippodrome, London, Jan. 23-March 4.
Charmion—Cook's, Rochester, N. Y., 13-18.
Chester, Mlle—Proctor's, Newark, N. J., 13-18, Proctor's, Albany, 20-25.
Chevalier, Albert—Orph., Bklyn., 13-18.
Clarke, Lucy—H. and B., Bklyn., 13-18.
Clark, John F.—Proctor's, Newark, N. J., 13-18.
Clifford and Orth—Vaudeville, London, Can., 13-18.
Colby and Way—H. and S., N. Y., 13-18.
Collins and Hart—Empire, London, Eng., Dec. 25-12.
Conway and Leland—Empire, Sheffield, Eng., 13-18, Empire, Birmingham, 20-25.
COOKE AND MISS FOTHERT—Establishment Yard, Moscow, Russia, Jan. 23-March 8.
Corrigan, Emmett—Olympic, Chgo., 13-18, Haymarket, Chgo., 20-25.
CRANE, GARDNER, MR. AND MRS.—H. and S., N. Y., 13-18.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Los Angeles, 6-25.
Cullen, James H.—Olympic, Chgo., 13-18, Haymarket, Chgo., 20-25.
Dale and Phillipe—Empire, Colorado Springs, 13-18.
Davies Duo—Casino, Los Angeles, 13-18, Bijou, San Diego, 20-25.
DAY, EDMUND—Maryland, Balto., 13-18, Keith's, N. Y., 20-25.
DAY, GEORGE W.—G. O. H., Indianapolis, 20-25.
DE BIERE, ARNOLD—Circus Variete, Copenhagen, Denmark, 6-27.
De Haven Sextette, Carter—Orph., Los Angeles, 6-18.
Dell' Oro, Luigi—Shea's, Buffalo, 13-18.
De Weese, Jennie—Empire, Oakland, Cal., 13-18.
De Witt, Burns and Torrence—C. O. H., Chgo., 13-18, Temple, Detroit, 20-25.
Delberg Sisters—Keith's, N. Y., 13-18, Keith's, Phila., 20-25.
Derenda and Green—Empire Palace, Johannesburg, South Africa, Dec. 17-April 2.
Deveau Hubert—Orph., Denver, 13-18.
Dillon Brothers—Maryland, Balto., 13-18
Dixon and Holmes—Keith's, Prov., 13-18, Keith's, Balto., 20-25.
DOHERTY SISTERS—Hansa, Hamburg, Germany, 1-28.
Dolan and Lenharr—H. and B., Bklyn., 13-18.
Dollar Troupe—Keith's, Cleveland, 13-18.
Don and Thompson—Proctor's 23d St., 20-25.
Dougherty, Hughey—Proctor's 5th Ave., 13-18.
D's and D's—Grand, Joliet, Ill., 6-19, C. O. H., Chgo., 20-25.
DOWNS, T. NELSON—Barrasford Tour, Eng., Jan. 2-Feb. 25.
Duffin-Redcay Troupe—C. O. H., Chgo., 13-18.
Dumonds, Three—Keith's, N. Y., 13-18.
Dunbars, Four—Keith's, Prov., 13-18.
Dunbar's Goats—Bijou, Marinette, Wis., 13-18.
Dupont, Mary—Park, Worcester, Mass., 20-25.
Earl and Wilson—Dominion, Winnipeg, Can., 13-18.
Early and Lake—Columbia, Cincinnati, 13-18.
Eckert and Berg—Orph., Bklyn., 13-18.
Edgertons, The—Keith's, Boston, 13-18.
Eldridge, Press—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Elfinge, Julian—Keith's, Boston, 13-18.
Elton, Sam—G. O. H., Indianapolis, 13-18.
Emerson and Omega—Family, Lancaster, Pa., 13-18.
Empire Comedy Four—Proctor's 23d St., 13-18, Proctor's 5th Ave., 20-25.
English Girls, Eight—Keith's, Phila., 13-18.
Esmonde, Mr. and Mrs. Edward—Portland, Port., Me., 13-18, Mechanics', Salem, Mass., 20-25.
Everett, Four—Casto, Lowell, Mass., 13-18.
Everhart, The Great—Brattenberg, Leipzig, Germany, 1-28, Mellini's, Hanover, March 1-31.
Exposition Four—Star, Bklyn., 13-18, Folly, Bklyn., 20-25.
Fadette's Orchestra—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Fantas, Two—Lyric, Bessemer, Col., 13-18, Empire, Colorado Springs, 20-25.
Felix and Barry—Shea's, Buffalo, 13-18.
Fernandez-May Trio—Tivoli, Sydney, Australia, 6-March 31.
Fields, Al.—Keith's, Phila., 13-18.
Fields, Happy Fanny—Empire, Nottingham, Eng., 13-18, Empire, Leicester, 20-25. Jan. 19-March 30.
Filson and Errol—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
FIELDS, W. C.—Princess, Manchester, Eng.,
Fisher and Johnson—C. O. H., Chgo., 13-18.
FISHER, MR. AND MRS. PERKINS—Keith's, Prov., 20-25.
Fiske and McDonough—Pavilion, London, Eng., 13-March 4.
Fitzgerald, H. V.—Orph., Kansas City, 13-18.
Fitzgibbon-McCoy Trio—Howard, Boston, 13-18.
FLETCHER, CHARLES LEONARD—M. H., Boston, 13-18, Circle, N. Y., 20-26.
Flynn, Joe—H. and S., N. Y., 13-18.
Folkert, Arthur—Empire, 'Frisco, 12-18, Broadway, 'Frisco, 20-25.
Ford Brothers—Proctor's 125th St., 13-18.
Fox and Hughes—Yale's, Kansas City, 12-18, Crystal, Pueblo, Col., 20-26.
Fox and Melville—Palace South, London, Eng., 13-18, Hippodrome, Norwich, 20-25.
Foy and Clarke—Circle, N. Y., 13-18.
Frances, Adaline—Proctor's 58th St., 13-18.
Franklin, Ben—London, London, Can., 13-18.
Fuller, Ida—Casino, Monte Carlo, Monaco, France, 1-28.
Frosto, Charles—Bijou, Sheboygan, Wis., 13-18.
Gardner and Maddern—Hathaway's, New Bedford, Mass., 13-18, Trent, Trenton, N. J., 20-25.
Gardner, West and Sunshine—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Garson, Marion—Keith's, Prov., 13-18.
Gasch Sisters—Poli's, Hartford, Conn., 13-18.
Genaro and Bailey—Orph., Bklyn., 13-18.
Genaro and Theol—Vienna, Austria, 1-28.
Gerard, Francis—Keith's, N. Y., 13-18, Keith's, Phila., 20-25.
Germaine Brothers—Crystal, St. Joe, Mo., 13-18.
Gibson and Nash—Crystal, Cripple Creek, Col., 13-18.
Gilfoil, Harry—Proctor's, Albany, 13-18.
Girard and Gardner—West Baden Springs Hotel, West Baden, Ind., 13-18.
Glinseretti Troupe—Circle, N. Y., 13-18.
Globe Comedy Four and Wilson—Colonial, Lawrence, Mass., 13-18.
Glose, Augusta—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Godfrey and Henderson—Orph., Minneapolis, 12-18, Orph., Omaha, 19-25.
Gordon, Cliff—Sheedy's, New Bedford, Mass., 13-18.
Grannon, Ila—New Bijou, Fall River, Mass., 13-18, Colonial, Lawrence, 20-25.
Grant, Sydney—Chase's, Wash., 13-18.
Green and Werner—G. O. H., Pittsburgh, 13-18, Keith's, Cleveland, 20-25.
Haines and Vidocq—Columbia, Cincinnati, 13-18.
Hallen and Fuller—Columbia, Cincinnati, 13-18.
Hallen and Hayes—London, London, Can., 13-18.
Hanson, Mildred—Trent, Trenton, N. J., 13-18.
Hanvey and Doane—Acme, Sacramento, Cal., 6-March 4.
Hathaway and Walton—Mechanics', Salem, Mass., 13-18.
Hayman and Franklin—Lyric, Dublin, Ire., 13-18, Belfast 20-25.
Healeys, The—Family, Lancaster, Pa., 13-18.
HELENA, EDITH—Circle, N. Y., 13-18, Chase's, Wash., 20-26.
Hennings, Lewis and Hennings—Orph., New Or., 13-18.
Herrmann, Adelaide—Keith's, Boston, 13-18, Portland, Port., Me., 20-25.
HERRMANN THE GREAT—Orph., Minneapolis, 19-25.
Herzog's Horses—Shea's, Buffalo, 13-18.
Hewitt, Frank—Ketchikan, Alaska, 13-18, Wrangle 20-25.
Hibbert and Lewis—Garrick, Burlington, Ia., 13-18.
Hill and Hill—Proctor's 23d St., 13-18.
Hill and Sylviani—Keith's, Phila., 13-18.
Hilliard, Robert—Oph., Bklyn., 13-18.
Hirshorns, The—Unique, Los Angeles, Cal., 13-18.
Hoch and Elton—Howard, Boston, 13-18, Shea's, Buffalo, 20-25.
Hodges and Launchmere—Mohawk, Schenectady, N. Y., 13-18.
Hogan, Ernest—Keith's, Boston, 13-18.
Holdsworths, The—Unique, Winnipeg, Can., 6-18, Unique, Minneapolis, 20-25.
Hollands, The—Proctor's 125th St., 13-18.
Holman Brothers—London, London, Can., 13-18.
Hooker and Davis—Trent, Trenton, N. J., 13-18.
Houdini, Harry—Bradford, Eng., 6-18, Stockton-on-Tees 20-25.
Howard and Bland—Orph., Omaha, 12-18, Orph., St. Joe, 19-25.
Howard and North—Orph., Bklyn., 13-18.
Hoyt and Burke—Proctor's 5th Ave., 13-18.
Humes, Julia—Casto, Lowell, Mass., 13-18.
Huntings, Four—Victoria, N. Y., 13-18, Keith's, Phila., 20-25.
Hutchinson, Willard—Proctor's 23d St., 13-18, Proctor's, Newark, N. J., 20-25.
Jackson Family—M. H., Boston, 13-18.
Jacques, Nanon—Proctor's 5th Ave., 13-18.
Janis, Elsie—M. H., Boston, 6-25.
Japanese Guards—Temple, Detroit, 13-18.
Jeanre and Ellsworth—London, London, Can., 13-18.
Jewell's Manikins—Park, Worcester, Mass., 13-18.
Johnson and Dean—Apollo, Nuremberg, Germany, 1-15, Apollo, Dusseldorf, 16-28.
Johnson and Perry—Utahna, Ogden, 13-18.
Johnson and Wells—Colonial, Lawrence, Mass., 13-18.
Johnson, Davenport and Lorella—H. and S., N. Y., 13-18.
JOHNSTONS, MUSICAL—London, Eng.—indefinite.
Kaufman, Reba—Alhambra, London—indefinite.
Keatons, Three—Proctor's, Albany, 13-18, Poli's, New Haven, Conn., 20-25.
Keit and Rusik—London, London, Can., 13-18.
Kelcy and Shannon—Circle, N. Y., 13-18.
Kelcy, Mr. and Mrs. Alfred—Keith's, Prov., 13-18, Keith's, Boston, 20-25.
Kelly and Violette—Chase's, Wash., 13-18.
Kelly, John T.—M. H., Boston, 13-18, Amphion, Bklyn., 20-25.
Kendall and Thompson—Chutes, 'Frisco, 13-18.
Kennedy and Rooney—Amphion, Bklyn., 13-18.
Kingsley, Julia—Shea's, Toronto, 13-18.
Klein and Clifton—Shea's, Toronto, 13-18.
Klein, Otts and Nicholson—O. H., Indianapolis, 13-18, Columbia, Cincinnati, 20-25.
Kleist, Musical—Howard, Boston, 13-18.
Kollins and Wilson—Broadway, San Diego, Cal., 13-18.
Koppe and Koppe—Proctor's 23d St., 13-18.
La Croix, Paul—Edison, Missoula, Mont., 13-18.
Lane, Arthur—Star, Portland, Ore., 12-18, G. O. H., Los Angeles, Cal., 19-26.
Langdon, Hardie—Hathaway's, New Bedford, Mass., 13-18.
Latina—Keith's, Phila., 13-18, Keith's, Boston, 20-25.
La Tour, Irene—Meriden, Conn., 13-18, Colonial, Pittsfield, Mass., 20-25.
Lavender and Tomson—Chase's, Wash., 13-18.
Lawrence and Harrington—Trent, Trenton, N. J., 13-18.
Lawrence, Al.—Lyceum, London, Eng., Jan. 23-18, Hippodrome, Birmingham, 20-25.
Le Clair, John—Colonial, Lawrence, Mass., 13-18.
Le Maire and Le Maire—People's, Leavenworth, Kan., 13-18.
Lee, Henry—Orph., Bklyn., 13-18.
Le Roy and Woodford—Park, Worcester, Mas., 13-18.
Leslie, Eddie—G. O. H., Butte, Mont., Jan. 23-18, G. O. H., Spokane, Wash., 20-25.
Leslie, George W.—Unique, Winnipeg, Man., 13-25.
Levino, Dolph and Susie—Coliseum, London—indefinite.
Lewis, Nelson—Shea's, Toronto, 13-18.
Libby and Trayer—Trent, Trenton, N. J., 13-18.
Lindsay's Dogs and Monkeys—Orph., Omaha, 13-18.
Link, Billy—Orph., Kansas City, 13-18.
Liquid Air Demonstrations—Sheedy's, Fall River, Mass., 13-18, Colonial, Lawrence, 20-25.
Lukens, Four—Hippodrome, Paris, France, 13-25.
McCabe, Sabine and Vera—Proctor's 23d St., 13-18.
McCord, Lewis—Shea's, Buffalo, 13-18.
McDonald, Charles—Casto, Lowell, Mass., 13-18.
McKinley, Mabel—Orph., Kansas City, 13-18.
McKinnon and Reed—Bijou, Dubuque, Ia., 13-18.
McKissick and Chadney—Proctor's 5th Ave., 13-18.
M'MAHON'S MINSTREL MAIDS—Orph., Omaha, 13-18, Orph., Minneapolis, 20-25.
McWatters and Tyson—Casto, Lowell, Mass., 13-18.
MACARTE SISTERS—Empire, Hackney, Eng., 13-18, Empire, Holloway, 20-25.
Macdonald, James F.—Orph., Los Angeles, 13-25.
Macy and Hall—Mechanics', Salem, Mass., 13-18.
Maddox and Prouty—Empire, Hoboken, N. J., 13-18.
Magic Kettle—Chase's, Wash., 13-18.
Mahr, Agnes—Proctor's 125th St., 13-18.
Mallory Brothers—Orph., Denver, 12-25.
Marco Twins—Howard, Boston, 13-18.
Mario, Rita—Auditorium, Melrose, 13-15.
Marlow and Plunket—Casto, Fall River, Mass., 13-18.
Martine Brothers—Wintergarten, Berlin, 1-28.
Martini and Maximillian—Chase's, Wash., 13-18.
Mason and Keeler—Arcade, Toledo, 13-18.
Mason's Society Belles—Hopkins', Memphis, 12-18, Orph., N. Or., 20-25.
Mathews and Ashley—Proctor's 23d St., 13-18.
Mathews and Hawley—Casto, Lowell, Mass., 13-18.
May and Albaugh—Amphion, Bklyn., 13-18.
Meaking, Lawrence and Dale—Keith's, N. Y., 13-18.
Meier and Mora—Lyceum, London, Eng., Jan. 30-25.
Melich, Albertine—Columbia, Cincinnati, 13-18.
MEREDITH SISTERS — Empire, Edinburgh, Scot., 13-18, Empire, Glasgow, 20-25.
Merritt, Hal—Keith's, N. Y., 13-18.
Merritt, Raymond—Empire, Denver, 13-18.
Messenger Boys' Trio—Howard, Boston, 13-18.
Midgeley and Carlisle—Cook's, Rochester, N. Y., 13-18.
Mignani Family—Circle, N. Y., 13-18.
Miles-Stavordale Quintette—Keith's, Boston, 13-18.
Miller, Thomas R.—Family, Lancaster, Pa., 13-18.
Mills and Morris—Shea's, Buffalo, 13-18.
Mitchells, Three—Keith's, Prov., 13-18.
Moore and Littlefield—G. O. H., Pittsburgh, 13-18, Arcade, Toledo, 20-25.
Morris, Joe—Proctor's 5th Ave., 13-18.
Morton and Diamond—Amphion, Bklyn., 13-18.
Mortons, Four—Proctor's, Newark, N. J., 13-18.
MOTOGIRL, LA CREATRICE—Colysen Dos Recrerios, Lisbon, Portugal, Jan. 16-Feb. 22, Touring Portugal and Spain March 1-April 30.
Moullere Sisters—Proctor's, Newark, N. J., 13-18.
Mozarto—Chase's, Wash., 13-18.
Murphy and Francis—Orph., Kansas City, 13-18.
Murphy and Nichols—Cook's, Rochester, N. Y., 13-18.
Murphy and Willard—Keith's, N. Y., 13-18.
Murphy, Mr. and Mrs. Mark—Haymarket, Chgo., 13-18, Columbia, St. Louis, 20-25.
Murray, Elizabeth—Keith's, Phila., 13-18.
Navajo Girls—Haymarket, Chgo., 13-18.
Neff and Miller—Utahna, Salt Lake City, Jan. 30-18.
Nessen and Nessen—G. O. H., Pittsburgh, 13-18.
Newell and Niblo—Orph., 'Frisco, 6-18, Orph., Los Angeles, 20-March 4.
Newsboys' Quartette—Columbia, Cincinnati, 13-18.
Night in Venice, A—Orph., Bklyn., 13-18.
Nobles, Milton and Dolly—Temple, Detroit, 13-18.
Norton and Nicholson—Grand, Indianapolis, 13-18, Columbia, Cincinnati, 20-25.
O'Brien and Havel—Keith's, N. Y., 13-18.
Olson Brothers—Hathaway's, New Bedford, Mass., 13-18.
O'Rourke and Burnette—Columbia, Cincinnati, 13-18.
Orpheus Comedy Four—Proctor's, Albany, 20-25.
Papinta—Hathaway's, New Bedford, Mass., 13-18.
Parker's Dogs—Empire, Hoboken, N. J., 13-18.
Patty Brothers—Amphion, Bklyn., 13-18.
Pelletier, Dora—Keith's, N. Y., 13-18.
Perl Sisters, Six—Proctor's, Newark, N. J., 13-18.
Pierce and Maizie—Empire, Hoboken, N. J., 13-18, Poli's, New Haven, Conn., 20-25.
Potter and Hartwell—Mechanics', Salem, Mass., 13-18, Keith's, Boston, 20-25.
Pretsels—Proctor's 23d St., 13-18.
Queen's Fan, The—Amphion, Bklyn., 13-18.
Quigg, White and Nickerson—Casto, Lowell, Mass., 13-18.
Quigley Brothers—Orph., 'Frisco, 13-18.
Radford and Valentine—Circle Variete, Ghent, Belgium, 1-28.
Rastus and Banks—Empire, Liverpool, Eng., 13-18, Empire, Bradford, 27-March 4.
Rawson and June—H. and S., N. Y., 13-18.
Raymond and Caverly—Shea's, Buffalo, 13-18.
Raymond and Tricey—Star, Boise, Ida., 13-18, Star, Baker City, Ore., 20-25.
Rays, Three—Unique, Eau Claire, Wis., 13-18.
Redledge, Floye—Casto, Fall River, Mass., 13-18.
Reed and Shaw—Hathaway's, New Bedford, Mass., 13-18, Keith's, N. Y., 20-25.
Reno and Richards—Proctor's, Newark, N. J., 13-18.
Reynard, Ed F.—Empire, Bristol, Eng., 13-18, Regent, Salford, 20-25.
Rice and Cady—Cook's, Rochester, N. Y., 13-18.
Rice and Cohen—Chase's, Wash., 13-18.
Rice and Elmer—Casto, Fall River, Mass., 13-18.
Rice and Prevost—Keith's, Boston, 13-18.
Rice, Fanny—Cook's, Rochester, N. Y., 13-18.
Riccobono's Horses—Amphion, Bklyn., 13-18.
Ring, Blanche—H. and S., N. Y., 13-18.
Roattino and Stevens—Keith's, Boston, 13-18, Portland, Port., Me., 20-25.
Roberts, Hayes and Roberts—Amphion, Bklyn., 13-18.
Roltare—Keith's, N. Y., 13-18.
Ross and Fenton—Keith's, Prov., 13-18.
Rossi Brothers—Orph., New Or., 13-18.
Russell and O'Neil—Acme, Sacramento, 13-18.
Russell and Tyllene—Maryland, Balto., 13-18.
Russell, Phil and Carrie—Crystal, Leadville, 13-18, Crystal, Denver, 20-25.
Rutherfords, The—Empire, Colorado Springs, Col., 13-18.
RYAN, THOMAS J., AND MARY RICHFIELD—G. O. H., Pittsburgh, 13-18, Maryland, Balto., 20-25.
Sacks and Ford—Proctor's 23d St., 13-18.
Sanford, Fiorilla—Family, Shamokin, Pa., 13-18.
Sato, O. K.—Svea, Stockholm, Sweden, 1-27, Mellini's, Hanover, Germany, March 1-15.
Saunders, Chalk—Proctor's, Newark, N. J., 13-18.
Scott, Mike—Odeon, Dayton, O., 13-18.
Seeback, Harry—Proctor's 125th St., 13-18.
Semon, Charles—Arcade, Toledo, 13-18, Olympic, Chgo., 20-25.
Shannon, Winona—Columbia, St. Louis, 13-18.
Sherman and De Forrest—Hopkins', Louisville, 12-18, Olympic, Chgo., 20-26.
Shields, Ella—Pavillion, London, Eng., Dec. 29—indefinite.
Siddons Brothers—Star, Hamilton, Can., 13-18.
Simon and Gardner—Grand, Indianapolis, 13-18.
Slater and Williams—Keith's, Phila., 13-18.
Smiths, Aerial—Park, Worcester, Mass., 13-18.
SNYDER AND BUCKLEY—Keith's, N. Y., 13-18, Shea's, Buffalo, 20-25.
Spook Minstrels—Circle, N. Y., 13-18.
Stahl, Rose—Proctor's, Albany, 13-18, G. O. H., Indianapolis, 20-25.
Staley and Birbeck—C. O. H., Chgo., 13-18, Grand, Indianapolis, 20-25.
Stanley and Brockman—Proctor's, Newark, N. J., 13-18.
Stewart, Cal—Casto, Lowell, Mass., 13-18.
St. John and Le Fevre—H. and S., N. Y., 13-18.
Stuart—Trent, Trenton, N. J., 13-18.
Stuart, Arthur—Bijou, Oshkosh, 13-18, Grand, Milwaukee, 20-25.
Sullivan and Pasquelena—H. and B., Bklyn., 13-18.
Sunny South—Keith's, Cleveland, 13-18.
Tanner and Gilbert—Casto, Lowell, Mass., 13-18.
Tarlton and Tarlton—Lyric, Joplin, Mo., 13-18.
Taylor, Mae—Howard, Boston—indefinite.
Teal, Raymond—Chutes, 'Frisco, 13-18.
Techow's Cats—Maryland, Balto., 13-18.
Ten Ichi Japanese Troupe—Poli's, Bridgeport, Conn., 13-18.
Tenley, Elmer—Keith's, Cleveland, 13-18.
Texanna Sisters—Olympic, Chgo., 13-18.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Thurston, Howard—Shea's, Toronto, 13-18.
Tom, Blind—Proctor's 58th St., 13-18.
Toozoonin Arabs—Keith's, N. Y., 13-18.
Trask and Gladden—Family, Lancaster, Pa., 13-18.
Troba—Keith's, Boston, 13-18, Keith's, Prov., 20-25.
Twin Nices—Proctor's 58th St., 13-18.
Valveno Brothers—Maryland, Balto., 13-18.
Van Biene, August—Keith's, Cleveland, 13-18.
Vassar Girls—Empire, Hoboken, N. J., 13-18.
Vedmars The—Empire, Johannesburg, S. A., Jan. 16-Feb. 25, Tivoli, Cape Town, 27-April 8.
Village Choir—Maryland, Balto., 13-18.
Von Gofre and Cottrely—Lyric, Wichita, Kan., 13-18.
Warren and Renshaw—Yale's, Kansas City, 13-18.
Waterbury Brothers and Tenny—Keith's, Prov., 13-18.
Watson, Hutchings and Edwards—H. and B., Bklyn., 13-18.
Watson's Farmyard—Keith's, Prov., 13-18.
Welch, Lew—Family, Lancaster, Pa., 13-18.
Wentworth Trio—Keith's, N. Y., 13-18.
West and Van Sicien—Orph., Omaha, 20-25.
Whelan and Searles—Bijou, Quincy, Ill., 13-18.
White and Simmons—Amphion, Bklyn., 13-18.
Whitelaw, Arthur—Howard, Boston, 13-18.
Wilsch, Knox—H. and B., Bklyn., 13-18.
Wilson and Heloise—Empire, Hoboken, N. J., 13-18.
Wilson, May—London, London, Can., 13-18.
Wilton Brothers—Trent, Trenton, N. J., 13-18.
Winter, Winona—Empire, Edinburg, Scot., 13-18, Empire, Glasgow, 20-25.
Wood and Berry—Proctor's 23d St., 13-18.
WOOD AND RAY—Columbia, St. Louis, 13-18, C. O. H., Chgo., 20-25.
Wood, George H.—Keith's, N. Y., 13-18.
Wood Nymphs, Twelve—Proctor's 5th Ave., 13-18.
Wright, Mr. and Mrs. John—Bijou, Duluth, Minn., 13-18.
Wynne and Hart—Unique, San Jose, Cal., 13-18.
YEAMANS, JENNIE—Empire, Hoboken, N. J., 13-18, H. and B., Bklyn., 20-25.
Yoscarys, The—Orph., Bklyn., 13-18.
Young, Ollie, and Brother—G. O. H., Pittsburgh, 12-18, Maryland, Balto., 20-25.
Yukawa—Crystal, Cripple Creek, Col., 13-18.
Zancigs, The—Orph., Utica, N. Y., 13-18, Poli's, Bridgeport, Conn., 20-25.
Zimmer, John—Trent, Trenton, N. J., 13-18.
Zimmermann, Willy—Orph., Kansas City, 13-18.
Zutka—Proctor's 23d St., 13-18.

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Maddox and Prouty

Wish to call attention to the following quotation from Ella Wheeler Wilcox's poem, *N. Y. Journal*, Feb. 6, 1905:

"Though the house applauds while the actor plays,
And a smiling world adores him,
Some one is there, with an ennuied air,
To say that the acting bores him.
For the tower of art has a lofty spire,
With many a stair and landing;
And those who climb seem small ofttime
To one at the bottom standing."

We jumped up to Hurtig and Seamon's and caught MARION AND DEANE.
Vaudeville Agent, WM. MORRIS

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Knows About Hoops
Has Filled a Book.

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MR. AND MRS. MOSE GUMBLE.

The pictures appearing above are easily recognized as Mr. Mose Gumble and Clarice Vance, who, by the way, were recently married and are now Mr. and Mrs. Mose Gumble. Mr. Gumble is widely known in the music publishing world and has been instrumental in making many a "song hit" owing to his wide acquaintance among professional singers and his judgment in selecting a song best suited to the singer. At present he is general manager of the professional department of Jerome H. Remick and Company's publishing houses, with offices in New York, Detroit, Chicago, Boston and San Francisco, and has won countless friends through his agreeable personality. Miss Vance, or, rather, Mrs. Gumble, has long been a popular favorite in vaudeville, known as the Southern singer. She is now a feature with the Orpheum Show. Mrs. Gumble will continue on the road, while Mr. Gumble will devote his best efforts to making song hits for Jerome H. Remick and Company.

DOWN IN MUSIC ROW.

The Brittons, who are well known in vaudeville, write that they are winning many encores singing "Honey, I'm Waiting."

"Let's Play a Game of Soldiers" is being received with much favor and is used by many prominent singers. The advance orders for this song speak well for its success. It is published by William R. Haskins, 55 West Twenty-eighth Street.

Etta Williams is winning encores by her clever rendition of the song "Tommy," published by George W. Setchell.

Harry Hastings and Viola Sheldon, with the Little Egypt Burlesquers, are meeting with success singing "While the Band Played Dixie" and "In Sunny Africa," published by Leo Feist.

Madge Fox, known as the "Flip-Flap Lady," has added to her repertoire of songs "I Wants to Pick-a-Bone With You," published by George W. Setchell.

The opening of Thompson and Dundy's new music hall, the Colonial, was the occasion of the presentation of a new musical comedietta entitled The Athletic Girl, in which George V. Hobart and Jean Schwartz have collaborated. Two songs in particular, "I Guess I'm Getting Seasick" and "There's Only One Little Old New York," were received with favor. Both songs scored for the artists who sang them.

Billy Walsh, of Walsh and Starr, with the Summer Stock company, is featuring Feist and Barron's "Honey, I'm Waiting."

"Where the Silv'ry Colorado Wends Its Way" is well up with the leaders of song successes. It is received with much favor by singers, audiences, and dealers. Published by the Tolbert R. Ingram Music Company, Denver, Col.

Jerome W. Remick Company are very pleased over the success of "In the Shade of the Old Apple Tree," written by that clever team from the West, Williams and Van Alstyne.

Stern and Company's engravers and pritners are working night and day to get ready the musical numbers from Mamma's Papa, a new musical comedy in which Joseph Hart and Carrie De Mar scored a success, under the management of William A. Brady at the Casino Theatre, in Philadelphia, Feb. 4. The book has been adapted from a well-known German farce by Joseph Hart, and the music is by A. Baldwin Sloane, the composer of Lady Teazle, Lillian Russell's latest success; The Mocking Bird, and other musical successes. Sloane's songs are said to be gems, and there is already a demand from the trade for them.

"The Girl I Loved Out in the Golden West" is making a good bid for popular favor. It is a good song for singers to get acquainted with and is published by the Tolbert R. Ingram Music Company, Denver, Col.

Rehearsals will commence shortly of Elysia, a new opera written by Frederick Ranken and Reginald De Koven for De Wolf Hopper. William A. Brady and the Shubert Brothers will manage the production jointly, and the piece will open for a long run at the Garrick Theatre, Chicago. In a recent interview Mr. Ranken told Joeph W. Stern and Company, who will publish the score and musical numbers, that he considers the Elysia music the finest Mr. De Koven has ever written and that it will probably exceed in popularity even the famous Robin Hood.

Fred Auken, the English tenor, is receiving much praise for his clever rendition of the song "Heroes that Wear the Blue," published by Ed S. Brill, 43 West Twenty-eighth Street.

Joseph W. Stern and Company announce that they have in press the musical numbers of Round Chicago, a new big musical extravaganza which William A. Brady is to produce on a gigantic scale at McVicker's Theatre, Chicago. The book is the work of Frederick Ranken, and the musical numbers by A. Baldwin Sloane, who is rapidly coming forward as one of the most prominent writers of operatic music in the country.

Ed S. Brill is elated over the success of the novel waltz song "The More I See of Other Girls the Better I Like You." Singers speak in the highest terms of this song, and many newspapers have mentioned it as being unusually clever.

Charles K. Harris, sends the following list of singers now singing his publications with success: Anna Held, Marie Dressler, Emma Carus, Cheridah Simpson, Lydia Barry, Madame Slapoffski, Della Donald, Charles E. Bigelow, Aubrey Boucicault, George Evans, Joseph E. Howard, Lew Hawkins, Corinne, Laura Millard, Bohannon and Corey, Nellie Hanly, Belle Belmont, Kitty Wolff, George Jenkins, Madeline Burdett, George Diamond, Charles B. Lawlor and daughters, Mr. and Mrs. Swickard, Allan May, Gallot and Henry, Werden and Gladdish, Annie Hart, Charlotte Coate, Mooney and Holbein, Maxwell and Simpson, Bessie Hall, Belle Gold, Della Fox, Rena Aubrey, Sabel Johnson, Phyllis Allen, Frank Belcher, Mabel Adams, Pauline Hall, Kitty Mitchell, Biggar and Dreher, Agnes Bayliss, Four Emperors of Music, Inga Orna, Ada Brown, Ethel Robinson, Aurie Dagwell, Lillian Waltone, Lores Grimm, Helen Bertram, May Irwin, Dan McAvoy, W. Talleur Andrews, Pat Rooney, Lizzie McKeever, Davis and Wilson, Lew Rose, Arthur Dunn, J. Royer West, Billy Gould, Julia Hume, Louise Frost, George Gaskin, and Edith Arnold are singing "I'm Trying So Hard to Forget You," "It Makes Me Think of Home, Sweet Home," "I'm Going to Leave You," "Sweet Maid Divine," "Farewell, Sweetheart May," "Down in the Vale of Shenandoah," "The Girl of My Dreams," "Make Yourself at Home," "Albany," "Come, Take a Trip in My Airship," "I've Got My Fingers Crossed, You Can't Touch Me," and "Just a Gleam of Heaven in Her Eyes."

Joseph W. Stern and Company take great pleasure in announcing that Smiling Island is George E. Lederer's greatest musical comedy production in several years, the truth of which is evidenced by the fact that it has just enjoyed a run of over one hundred nights in Philadelphia, and goes direct to Hyde and Behman's Theatre in Chicago for a long run. The two biggest song hits in the production are "Strolling," by Hobart and Hiller, and "My Little Lambkin," a clever song by a Princeton student, Kenneth S. Clarke.

M. Witmark and Sons have accepted for early publication four of Walter H. Lewis' and Ormsby A. Court's latest songs for popular favor. "Unhandy Mandy," "There's a Yellow Coon for Every One But Me," "There's Sunshine in My Heart for You," and an original soubrette leader, called "Ca-Nan."

MATTERS OF FACT.

Wardrobe in good condition, suitable for a musical comedy, is wanted by "Cash Wardrobe," care of this office.

The Isle of Spice opened at Ypsilanti, Mich., on Feb. 9 to the largest house in the theatrical history of the city. The production was commented upon as a magnificent one.

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NELLIE FLOREDE
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The Distinguished Song
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Distinguished singers may call or write

The man who idly sits and "*thinks*"
May sow a nobler "*crop*" than "*corn*."
"*Thoughts*" are "*seeds*" of future "*deeds*,"
When "*Walton thought*" "five" new "*songs*" were "*born*."
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MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.
VOL. I. NEW YORK, Feb. 18, 1905. No. 49

Always Wide Awake!

Cheridah Simpson introduced "It Makes Me Think of Home, Sweet Home" at the New York Athletic Club last Saturday night and created a sensation. She will feature this song in all her coming engagements.

Delia Donald, the famous contralto, duplicated her success with "I'm Trying So Hard to Forget You" at Proctor's Fifty-eighth Street House last week.

Mme. Slapoffski will also feature "I'm Trying So Hard to Forget You" at the New York Theatre next Sunday night.

Miss Corinne writes that she is making the biggest hit of her life with Frank D. Bryan's march song, "It Makes Me Think of Home, Sweet Home," and never fails to receive at least a half dozen encores.

Phyllis Allen has them all singing "Good-bye, My Lady Love" and Joe Howard's new song, "I'm Going to Leave You."

The Twin Nices are scoring immensely with "Sweet Maid Divine" and "You're the Sweetest Flower That Grows in Tennessee," at Proctor's Fifty-eighth Street Theatre.

Browning, Wolff and Co. are using "The Girl of My Dreams" with great success.

Williams and Melbourne are also scoring immensely with "I'm Trying So Hard to Forget You."

Eleanore Falke is making the bit of her life singing "Make Yourself at Home" and "I'm Trying So Hard to Forget You."

Miss Sharp is featuring "Farewell, Sweetheart May" and "I'm Trying So Hard to Forget You."

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And Jerome and Schwartz's
New Coon Song
Farewell Mister Abner Hemingway
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"EGYPT" | "FISHING" | "BANANA MAN" | "POLLY PRIM"
"LINDY" | "LONELY" | "SHAME ON YOU" | "FALL IN LINE"
"I WANT TO BE A SOLDIER" | "YOU'RE JUST A BIT OF SUGAR CANE"
"UPON A SUNDAY MORNING WHEN THE CHURCH BELLS CHIME."
Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
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Words by CLARENCE BILLINGS. Music by LAWRENCE B. O'CONNOR
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Her Boy in Blue
I Ain't Got No Money
Sadie, My Dusky Lady
Money Was Made for Coons to Spend
How Can Things Be on the Level When the World is Round?
Regular Piano Copies, 25 Cents.
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Van Alstyne and Henry will appear at the Orpheum, New Orleans, next week, where they will present their new act for the first time in that city. Louise Henry as the "Sal Skinner Gal," will undoubtedly score, while Egbert Van Alstyne, composer of "Navajo," "Seminole," and "Back, Back, Back to Baltimore," will introduce his new ballad, "In the Shade of the Old Apple Tree."

Let's Play a Game of Soldier
March Song by James T. Quirk and Dave Rose.
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CORRESPONDENCE

(Continued from page 7.)

Liberty Belles 3; fair co.; good business. Rogers Vaudeville co. 4; very good business. Richard Carle in Tenderfoot 6; excellent co.; good business. Bennett-Moulton co. 7-11; good co. and business. Plays: Outcasts of Society, Daughter of People, By King's Command, Shadowed Lives, Jealous Wife, Fatal Coin. Wedded, but No Wife 14. Wilton Lackaye in Pit 15. Wizard of Oz 16.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Piff, Paff, Pouf 7; excellent co.; very pleasing performance; S. R. O. Country Girl 10. Primrose's Minstrels 11. Liberty Belles 17. Grace George in Abigail 18.——GRAND OPERA HOUSE (Harry Brown, mgr.): At Cripple Creek 2-4; fair co.; good business. Hearts Adrift 6-8; good co.; big business. Midnight Marriage 9-11. Village Parson 13-15. McFadden's Flats 16-18. When Women Love 20-22.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Jamie (magician) Jan. 28 failed to appear. Brockway Jubilee Singers 1 greatly pleased large house. Thoroughbred Tramp 2 canceled. Dr. Jekyll and Mr. Hyde 3 satisfied small house. To Die at Dawn changed from 8 to 28. Howe's Pictures 10. Stetson's U. T. C. 15. Heart of Texas 17. Ladies' Ariel Quartette, of Boston, 23. Minister's Sweetheart 25. To Die at Dawn 28.

BEAVER FALLS.—LYCEUM THEATRE (S. Hanauer, mgr.): George Sidney in Awakening of Mr. Pipp Jan. 30; co. good; S. R. O. Under Southern Skies 1; co. and business fair. Village Parson 2; co. and business fair. My Wife's Family 4; co. fair; good business. Sin of Temptation 10. Why Girls Go Wrong 11. Al. G. Field's Minstrels 14. Old Clothes Man 18. James Kennedy's Stock co. 20-25. Pit 27. Sun's Minstrels 28.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Verna May co. Jan. 30-4. Plays: Tennessee's Pardner, Utah, Woman's Enemy, Sunset Mines, Queen of Hearts, Danites; fair business; pleased; specialties good. Parish Priest 6; fair and enthusiastic audience; excellent co. Village Parson 7; small business; pleased audiences; fair co. Nellie McHenry in M'liss 10. Dora Thorne 11. Denver Express 13. Grace George 14.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Village Parson 1; good co.; pleased fair business. Way of Transgressor 2; good co. and business. Jamie (magician) 3 failed to appear. One Night in June 4 failed to appear. Thou Shalt Not Kill 6 failed to appear. Katzenjammer Kids 7 pleased good business. Mother Goose (local benefit) 9, 10. Bunch of Keys 11. Emma Bunting co. 13-18.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Minister's Sweethearts Jan. 28; fair performance and house. Quincy Adams Sawyer 31; good co. and business. Hooligan's Troubles 4; performance poor; house good. Dora Thorne 8; good performance; large house. Devil's Lane 11. Joshua Simpkins 18. Liberty Belles 21. Sophie C. Bradford 23-25. Under Southern Skies 28.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Sam Duvries Stock co. closed Jan. 30-4 with fine business and general satisfaction. Joseph Kennedy co. 5-7 in Chucky Connors, Why Women Hate Women, Sheridan Keene Detective; crowded houses; well satisfied. James Kennedy co. 8-11. From Rags to Riches 13. Josh Perkins 14. My Wife's Family 18.

WAYNESBURG.—OPERA HOUSE J. W. Munnell, mgr.): Mummy and Humming Bird Jan. 30; fine performance; delighted. Howe's Pictures 3; fine exhibition; good house. My Wife's Family 7; full house; one of best pleased audiences of season; excellent co. Katzenjammer Kids 8 pleased good house. Robert Downing 16. 'Way Down East 20. Stetson's U. T. C. 23. Sun's Minstrels 24.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Ragged Hero 3; good co. and business. Dr. Jekyll and Mr. Hyde 4; good business; pleased. My Wife's Family 10. Heart of Texas 16. Stetson's U. T. C. 17. Sun's Minstrels 22. Minister's Sweethearts 24. To Die at Dawn 27. Sam T. Jack's Burlesquers 28.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Sin of Temptation 6-8; fair attendance. Curse of Beauty 13-15. Down by Sea 16-18.——MAJESTIC THEATRE (Erie Amusement Co., props.): Annie Russell in Brother Jacques 3; large attendance. Walter E. Perkins in Who Goes There 7; good co.; fair audience. Cecilia Loftus 8 canceled. Isle of Spice 13. Miss Bob White 18.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): R. J. Erwood Stock co. 2-6. Plays: Black Vipers of London, Lighthouse Robbery, Down the Slope, Jesse James; poor co.; fair business. Middleman 13. Mummy and Humming Bird 15.——ITEM: Frank Halls left Erwood co. here 5.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Kirk Brown Stock co. closed successful week's business Jan. 30-4, presenting last half Monte Cristo, Christian, Mad Marriage, Prince Otto, In Heart of Russia, Two Orphans; good co. Why Girls Leave Home 9. Confessions of Wife 10. Struggle for Gold 11.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Romeo and Juliet 3; good co.; crowded house. Holy City 7; excellent performance; good, appreciative house. R. G. Erwood Stock co. 9-11. Parish Priest 15. Poor Mr. Rich 16. Struggle for Gold 18. Josiah Simpkins 21. For Her Sake 23. To Die at Dawn 25. Dora Thorne March 1.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. F. Driggs, mgr.): Minister's Sweethearts 3 pleased good house. Nellie McHenry in M'liss 8; fair house and performance. Hooligan's Troubles 11; advance failed to appear. Real Widow Brown 13. For Fair Virginia 14. Denver Express 15. Struggle for Gold 22.

SHENANDOAH.—THEATRE (Arthur G. Snyder, lessee): Keene 3; fair audience. Devil's Lane 4; good house. His Last Dollar 7; 700 house; pleased. Hooligan's Troubles 9. Denver Express 10. Parish Priest 11.——ITEM: Prof. Albert Wright, ten years musical director for Grand, Mahanoy City, has been engaged for similar position here by Manager Snyder.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Ragged Hero 4; fair satisfaction; excellent house. Great Lafayette 7; good co.; S. R. O. Howe's Pictures 9. My Wife's Family 11. Sun's Minstrels 21. 'Way Down East 23. Sam T. Jack's Burlesquers 28. Quincy Adams Sawyer March 4. Human Hearts 7.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): His Last Dollar 2 pleased fair attendance. Nat C. Goodwin in Usurper 3 delighted good audience; excellent co., of which George Mendum scored in small part. Kirk Brown co. 13-18 (except 15). Wizard of Oz 15.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): Moonshiner's Daughter Jan. 30; fair house; pleased. Keene 1; good business; clever performance. Why Girls Leave Home 4; crowded houses; good co. Confessions of a Wife 11.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, mgr.): Katzenjammer Kids 1; fair house and performance. Why Girls Go Wrong 9. Under Southern Skies 11. Burke-McCann co. 13-18 (except 16). Eva Tanguay in Sambo Girl (Elks' benefit) 16.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Dora Thorne 6; first-class performance and co.; good house. Parish Priest 9. Sophie C. Bradford co. 13-15. Lady Audley's Secret 20. Mummy and Humming Bird 23. Mamie Fleming co. 27-March 4.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Buster Brown 2 pleased good house. Curse of Beauty 4; fair performance; good house. Romeo and Juliet 6; fair co.; poor house. From Rags to Riches 8; good performance; attendance fair. Uncle Josh Perkins 11. Field's Minstrels 13.

FRANKFORD.—EMPIRE THEATRE (William B. Allen, mgr.): Criterion Repertoire co. Jan. 30-4 opened to fair business; Saturday matinee and night hundreds turned away. Plays: Ten Nights in a Bar Room, Dr. Jekyll and Mr. Hyde. Great Lafayette 13. Rogers Brothers 14-18.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Liberty Belles 3 satisfied good business. Bennett-Moulton co. 6 in Daughter of People; well pleased audience. Why Girls Leave Home 7; medium patronage; good performance.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Mummy and Humming Bird 6 pleased small audience. Field's Minstrels 8; first-class performance; S. R. O. For Fair Virginia 11. Down by Sea 15. Denver Express 18.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Holy City 2; big business; performance very satisfactory. Dora Thorne 4; good business; performance fair. Parish Priest 8; fair business; performance satisfactory.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): New York Day by Day 6; good co. and house. Denver Express 8 pleased fair house. Holy City 16. Under Southern Skies 27. Mummy and the Humming Bird 28.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): For Fair Virginia 7 did not seem to please small audience. Mummy and Humming Bird 9. My Wife's Family 16. Fight for a Million 18. Record Stock co. 20-25. Keene 28.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): His Last Dollar 8; S. R. O.; audience well pleased; numerous curtain calls. Dora Thorne 13. Eben Holden 17. For Her Children's Sake 24. Thou Shalt Not Kill 27.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee; William Gillman, res. mgr.): Game Keeper 8; fair business and performance. Under Southern Skies 9. Why Girls Go Wrong 10. Bluebeard Burlesquers 11. Corse Payton Stock co. 13-18.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Dora Thorne 2; good co.; fair house. Denver Express 7; large and delighted audience. Watch on Rhine 11. Struggle for Gold 14.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Holy City 4 pleased medium houses. Country Girl 8; good business and co.; George E. Mack scored. Hooligan's Troubles 11. Mamie Fleming co. 13-18 (except 14). Pit 14.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Mummy and Humming Bird 7; excellent satisfaction; large audience. Field's Minstrels 9. Down by Sea 11. Chester De Vonde co. 13-18.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Dora Thorne 3 pleased fair house. Keene 6 canceled, account illness. Country Girl 9. Village Parson 10. Under Southern Skies 21.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Ragged Hero 7 pleased large house. Robert Downing in Gladiator 8 pleased fair house. Stetson's U. T. C. 13.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Verna May Stock co. 6-11; S. R. O. Bunch of Keys 13. My Wife's Family 14. 'Way Down East 15.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): For Fair Virginia 9. Thou Shalt Not Kill 11. My Wife's Family 15. Under Southern Skies 25. Keene 27.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Minister's Sweethearts 2 pleased. M'liss 6; satisfactory. Real Widow Brown 9. For Fair Virginia 15. Under Southern Skies 21.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Guy Brothers' Minstrels 4; good house and co. Brockway Singers 9. Dora Thorne 17.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Curse of Beauty 3; satisfactory business and play. Howe's Pictures 4 pleased large audience. From Rags to Riches 7; good performance and business.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Why Girls Leave Home 6; good houses; co. fair. Holy City 9.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Down by the Sea 8. Holy City March 2.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Parish Priest 7 pleased small audience. Devil's Lane 13. Holy City 20. Thou Shalt Not Kill 28.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): From Rags to Riches 9. Under Southern Skies 10.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Village Parson 8; good business; satisfaction.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. 6-11 in Thelma to good business; Messrs. McCullum and Hoffman deserve great credit for manner in which piece was staged; scenic and electrical parts very effective; Mr. Bostwick returned to the cast after several weeks' illness and received quite an ovation; Miss Leigh made distinct success as Louisa; Miss Tiffany added to her laurels as Thelma; Mr. Duggan gave fine interpretation of Olaf Guldmar; rest of cast well balanced; as whole one of best productions given. Golden Giant Mine 13-18.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Human Hearts 2; fair performance; light business. Ireland's Band 3; excellent concerts; fine business. County Chairman 7; one of most delightful performances of season; crowded house. May Yohe Vaudeville co. 13. Rip Van Winkle 14. Ethel Barrymore in Sunday 17.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Harcourt Stock co. opened 6-11 to good house. Plays: Man Without a Country, From Sire to Son, In Heart of Storm, Nevada. Nance O'Neill 10. J. J. Flynn co. 13-18. U. T. C. 24, 25.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Ireland's Own Band 4 pleased good audience. May Yohe and vaudeville 14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Ireland's Own Band 11.

SOUTH CAROLINA.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Noble's Theatre co. Jan. 30-4 in Divorce Cure, Signal of Liberty, Two Orphans, Woman Against Woman, Parish Priest, Will of Iron, Our Strategists; good houses; fair co. Columbia Opera co. 13.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Walker Whiteside in David Garrick's Love 3; good performance; small house; weather extremely bad. Dockstader's Minstrels 9.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Kersands' Minstrels 8. Edsall-Winthrope co. 9-11. Dr. Jekyll and Mr. Hyde 15. Gorton's Minstrels 17. Charles Dickson 21.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Girl from Kay's 1, 2; fair co. and business. Sleeping Beauty and Beast 6-11 opened to large and pleased audiences. Princess Chic 13, 14. Richard Mansfield 15.——THE BIJOU (Allen Jenkins, mgr.): More to Be Pitied Than Scorned Jan. 30-4 pleased fair houses. William Bramwell and good co. in Captain Barrington 6-11, delighting well filled houses. Olympia Comic Opera co. in El Capitan and Telephone Girl 13-18.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): Joseph De Grasse as Hamlet Jan. 31; good business; satisfactory performance. Girl from Kay's 3 failed to please large business. Arizona 15. Irish Pawnbrokers 16. Sandy Bottom 20. Chinese Honeymoon 21. Cousin Kate 22.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Girl from Kay's Jan. 31. Dockstader's Minstrels 2 delighted large house. Glittering Gloria 3; good performance; small house. Winsome Winnie 8. Friend of Family 9. Marriage of Kitty 10. Kersands' Minstrels 13. Princess Chic 15.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, prop.): Glittering Gloria pleased two large audiences 4. Marriage of Kitty 11. Friend of Family 12. Mabel Paige co. 13-15. Billionaire 16. Diplomacy 18.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Thomas Jefferson in Rip Van Winkle Jan. 28 satisfied light attendance. Princess Chic 30; co. not nearly so strong as formerly; good business. Rose Coghlan and Howard Kyle in Diplomacy 31; satisfactory; light attendance; bad weather. Arthur Dunn in Runaways 1; good business; support not so good. Elizabeth Kennedy 6. Sergeant Kitty 7, 8. Chinese Honeymoon 9. Chauncey Olcott 10, 11. That Little Swede 12. Creston Clarke 13. Girl from Kays 14, 15. English Grand Opera co. 16, 17. Nankeville's Minstrels 18, 19. Red Feather 20, 21. Madame Melba 22. Two Orphans 24, 25. Marriage of Kitty 26. Trip to Egypt 27.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Stater's Madison Square co. open short engagement 5.

DALLAS.—THEATRE (George Anzy, mgr.): Runaways, with inimitable Arthur Dunn, pleased large audience Jan. 30; local papers criticised dirty condition of costumes. John Griffith in Macbeth, with fairly good co., 31; fair audience. Bessie Toone in Iris 2; very good co.; paying business. Sergeant Kitty 3, 4; one of best balanced cos. seen here this season; entertained large audiences. That Little Swede 6. Warde and Kidder (return) 7. Savage's English Grand Opera co. 8, 9. Nankeville's Minstrels 10, 11.——BUSH TEMPLE OF MUSIC (W. F. McDaniel, mgr.): Broadway Stars 30-4 in vaudeville to very good business. Stinnett Joseph co. 15.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Runaways, with Arthur Dunn and strong support, was presented matinee and night Jan. 31; well filled houses; performance pleased. John Griffith in Macbeth 1; fair houses; satisfactory performance. Sergeant Kitty was presented first time here 2 to fair houses; inclement weather prevented larger attendance; co. well balanced; costumes pretty; performance pleased. Bessie Toone, with good support, presented Iris 3 to fair audience; pleasing performance. That Little Swede 4; fair audiences.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Side Tracked and Sign of the Four (double bill) Jan. 30 failed to draw large house. Thomas Jefferson in Rip Van Winkle 3; greeted with only fair business. Princess Chic 1; magnificent co.; everybody delighted; business fair; bad weather. Rose Coghlan in Diplomacy drew fair house 2. Arthur Dunn in Runaways 3; excellent co.; pleased big business. Elizabeth Kennedy 4; fair house.——EMPIRE: Golden West Jan. 30-4; satisfactory business. California 6-11.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, owners and mgrs.): Miller-Bryan co. Jan. 30-1, presenting Grit the Newsboy, Roanoke, Irish Detective; fair co.; good houses. Trip to Africa 3 failed to appear. Nankeville's Minstrels 4; light business; extremely bad weather. Side Tracked and Sign of Four 6. Sandy Bottom 7. Warde and Kidder 10. Bessie Toone in Iris 13. Chinese Honeymoon 16. Elizabeth Kennedy 17. John Griffith in Macbeth 20. Down on the Farm 22. Girl from Kay's 23. Arizona 24.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Thomas Jefferson in Rip Van Winkle thoroughly pleased fair audience Jan. 30. Princess Chic 2; large house; excellent performance. Rose Coghlan, supported by Howard Kyle and capable co., in Diplomacy 3, 4 enjoyed full favor of not overlarge audiences. Elizabeth Kennedy in Magda 5; good performance; poor business. Chauncey Olcott 7. Chinese Honeymoon 8. Creston Clarke 9. Sergeant Kitty 10. Girl from Kay's 11, 12.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, mgr.): San Toy Jan. 27; big business; performance pleasing. Side Tracked and Sign of Four (double performance) 2; nothing extra. Thomas Jefferson in Rip Van Winkle 2; fair receipts. Elizabeth Kennedy in Magda 3; unfortunately weather too bad for audience they deserved; by far best attraction this season. Runaways 4; big receipts; performance very acceptable.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Rose Coghlan and Howard Kyle in Diplomacy Jan. 30; good audience; excellent performance. Princess Chic 31; good business; seemed to please. The Runaways 1; as usual, pleased large crowd; Arthur Dunn is quite a favorite in Austin. Chauncey Olcott 13. Creston Clarke 14. Girl from Kay's 16. Haverly's Minstrels 17. Grace Van Studdiford 18.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Hoyt's Comedy co. Jan. 30-1. Plays: Two Orphans, Beyond the Law, Foxy Grandpa, Scout's Revenge; fair popular priced co.; good audiences. John Griffith in Macbeth 2; very good co.; appreciative audience. Chase-Lister co. 6-11. Marvelous Tatum 14, 15. Bessie Toone in Iris 16. Trip to Africa 18.

HILLSBORO.—LEVY OPERA HOUSE (R. W. Morgan, mgr.): John Griffith in Macbeth Jan. 25; good business; pleased. Spooner Dramatic co. 30-4; good business. Plays: Two Little Orphans, Dr. Jekyll and Mr. Hyde, Man of Mystery, Lawyer's Wife, Nell Gwynne, and vaudeville performance; excellent co. Same co. 6-11. Franklin Stock co. 13-18.

SHERMAN.—OPERA HOUSE (M. L. Sarazan, mgr.): That Little Swede Jan. 30; fair business and performance. John Griffith in Macbeth 3; good business and performance. Bessie Toone in Iris 4; small business, account inclement weather; excellent performance.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): John Griffith in Macbeth 4; good co. Iris 6. Nankeville's Minstrels 9.——ITEMS: Louise Ripley, playing Lady Macbeth, and Bessie Toone, playing Iris, are both daughters of the Lone Star State.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Bessie Toone in Iris Jan. 30; disappointing; fair house. Rose Coghlan in Diplomacy 1 delighted large house; splendid support. Sergeant Kitty 6. Elizabeth Kennedy in Magda 7. Chinese Honeymoon 11.

MARSHALL.—OPERA HOUSE (James Drake, lessee; R. H. Pattison, mgr.): Sandy Bottom 3 did not show owing to severe weather. Princess Chic 4; good business, though severe weather; pleased. Bessie Toone in Iris 10.

PARIS.—PETERSON THEATRE (R. P. Meehan, mgr.): North Brothers' Comedians Jan. 30-1; good co. and performance; packed houses. Bryant-Miller co. 2-4; fair business and co. Nankeville's Minstrels 7. Warde and Kidder 9.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): That Little Swede 2 canceled, co. closing in Sherman, Tex., Jan. 30, on account of death and other sickness in co. John Griffith 6. Iris 8.

NACOGDOCHES.—OPERA HOUSE (Mayer and Schmidt, mgrs.): Gratton-De Vernon Stock co. failed to appear 2-4 owing to delayed train. Will open engagement 6-8.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. W. Skinner, mgr.): Rudisill Concert co. in Ben Hur 3 (under auspices New Century Club) to capacity; pleased.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Chase-Lister Theatre co. Jan. 30-4; good business, considering weather; co. pleased audience better than any week stand that has ever come here.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Bessie Toone in Iris Jan. 31; small house. Franklin Stock co. 6-11 (except 8). That Little Swede 8.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Franklin Stock co. Jan. 30-4; poor business, account bad weather.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Shore Acres Jan. 30; fair house; as usual, very good. Yon Yonson 1; small house; co. good. Harry Beresford in Our New Man 2; fair house; extra fine.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Joseph Jefferson, Jr., and William W. Jefferson in Rivals 21.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Louis Mann in Second Fiddle 24.——LIBRARY HALL (C. H. Prouty, mgr.): Little Egypt's London Gaiety Girls 10, 11. National Stock co. 13-18.——ITEM: C. H. Prouty left 4 to join J. C. Rockwell's Sunny South co. as business-manager, but still retains management of Library Hall.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): Viola Allen in Winter's Tale 3; packed house to the doors; star and co. could not be excelled; audience very enthusiastic. Lorne Elwyn co. 6-11; pleasing large houses; co. and specialties A1. May Fisk Burlesquers 13-18. Louis Mann in Second Fiddle 21.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): Bennett-Moulton co. 6-11; S. R. O. every night; strong co. Plays: Daughter of People, Fatal Coin, Belle of Virginia, Shadowed Lives, Lyndon Bank Robbery, Side Lights of New York, Child of Streets.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): National Stock co. Jan. 30-4; small business. Howe's Pictures 9; excellent pictures; fair business. Ghosts 14.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Louis Mann in Second Fiddle 16.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Louis Mann in Second Fiddle 17.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Margaret Anglin in Wife's Strategy 2; fair co. and house. Eleanor Robson in Merely Mary Ann 4; excellent cast; business good. Dockstader's Minstrels 11. Woodland 15. Glittering Gloria 16.——THE GRANBY (L. Joe Le Faucher, mgr.): Walter Edwards in Sign of Four 6-11; performances excellent; business very good. Curse of Drink 13-18.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Margaret Anglin in Wife's Strategy 3, 4; excellent co. and business.——BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): Curse of Drink 6-11; good business. Missourians 13-18.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Show Girl 2; excellent performance; good house. Glittering Gloria 6; good co. and business. Washington Symphony Club 11.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Lyman Twins in At the Races 8; good co.; well pleased; S. R. O.

WASHINGTON.

EVERETT.—THEATRE (Ed C. Hony, mgr.): Lewis Morrison in Faust Jan. 25; good co.; fair house. Sultan of Sulu 28; excellent co.; splendid house. White Whittlesey 2. Joseph S. Murphy 15.——CENTRAL THEATRE (Harry R. Willis, mgr.): Ed Redmond co. in Miss Hersey from Jersey. Chicago Tramp 22-28.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): Slaves of Russia Jan. 28, 29. The Power of Trust 30, 31. Little Christian 2, 3. Lighthouse Robbery 4.——ITEM: Blanche Bates opens the Auditorium 10 in Darling of the Gods. Work is being pushed on interior day and night.

NORTH YAKIMA.—YAKIMA THEATRE (E. Fournier, mgr.): Sultan of Sulu 2; good co.; very good business. Edna Wallace Hopper 16. Silver Slipper 18. Joe Murphy 23. Bonnie Brier Bush March 2. Paul Gilmore 8.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Sultan of Sulu 4, 5; fair performance; large attendance.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Madame Schumann-Heink co. 2 sold out at advanced prices to most enthusiastic audience ever assembled at Court. Jewel of Asia 3; unsatisfactory performance; fair business. Eben Holden 4; fair business. William Gillette 11. Raffles 13. Ninety and Nine 14. German Opera co. 15, 16. Eva Tanguay 17. Tenderfoot 18. Lulu Glaser 20.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Katzenjammer Kids 2-4; light business. Escaped from Sing Sing 6-8; S. R. O.; pleased. Human Hearts 9-11.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (L. S. Hornor, mgr.): Little Outcast Jan. 25; unsatisfactory; poor business. Great Lafayette 1; Lafayette very good; poor support; good house. Stetson's U. T. C. 3; fair performance; big business. Josh Spruceby 8. Eben Holden 10. Ragged Hero 11. Van Dyke-Eaton co. 13-18.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Great Lafayette 4; medium attendance; excellent vaudeville performance. Van Dyke-Eaton co. 6-11 opened with In Hands of Czar to good house; fair performance. Little Homestead 15. Under Southern Skies 16. Bunch of Keys 20. Wilton Lackaye in Pit 22. Al. H. Wilson 23.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Hoyt's Bunch of Keys 4 pleased fair houses; ordinary co. Our New Minister (return) 6; usual good co. and performance; good business. Under Southern Skies 11. Aristocratic Tramp 14. Seminary Girl 23. Uncle Hez 25.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Great Lafayette 3; good performance; business fair. Uncle Josh Spruceby failed to please small house. Sun's Minstrels 10. Ragged Hero 13. Little Homestead 14. Philip Jackson Stock co. 20-22. Parish Priest 27.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Lyman Twins in At the Races 6; good business; pleased. Liberty Belles 8; large business; pleased. Louis Russell in Middleman failed to appear 11.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Little Outcast 4; fair performance and business. Bunch of Keys 6; fair performance; good business. Sam T. Jack's Burlesquers 8. Missouri Girl 10. Tenderfoot 15.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Katzenjammer Kids 6; packed house; portion pleased. Human Hearts 13. Louis J. Russell 20.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Tenderfoot 14. Kersands' Minstrels 17. Mabel Paige Stock co. 27-March 1.

WISCONSIN.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Girl from Dixie Jan. 31 pleased good houses. Mrs. Delaney of Newport 4 pleased capacity. Donna Troy Stock co. 12-15. Royal Chef 19. Millionaire Tramp 20.——ITEM: Business under the new management the last two months has increased 40 per cent. over and above the last two years.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felken, mgr.): Haulon Brothers' Superba 5; bright mechanical and pantomimic spectacle; co. large and good; good attendance, matinee; capacity, evening. Mrs. Delaney of Newport 9. Babes in Toyland 13. Mason and Mason 18.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Girl from Dixie 1; house crowded; good performance. Babes in Toyland 4; crowded houses; fine performance. Texas Ranger 5; good houses. Elinore Sisters in Mrs. Delaney of Newport 10. Lighthouse by Sea 12.

NEENAH.—THEATRE (William C. Wing, mgr.): Girl from Dixie 1 canceled. Babes in Toyland 6; packed house; everybody delighted; co. and scenery very good. Donna Troy Stock co. 9-11. Desperate Crime 19. Royal Chef 20. Merchant of Venice 23.

WATERTOWN.—NEWMAN'S NEW THEATRE (E. O. Newman, owner and mgr.): Babes in Toyland 11. Merchant of Venice 20. Why Girls Leave Home 25. Murray Comedy co. 26-March 4. Mahara's Minstrels 6. Yon Yonson 20.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Frank E. Long Stock co. closed successful week's engagement 4. Daniel Sully in Our Pastor 6 and return 14. Show Girl 11. Virginian 20. Girls Will Be Girls 21. County Chairman 27.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Daniel Sully in Our Pastor 27; packed house; best performance ever presented here; audience enthusiastic.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Daniel Sully in Our Pastor 3, 4 (auspices Elks); S. R. O. 3; fair house 4; fine performance. Why Girls Leave Home 9.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Frank E. Long co. opened 11 in Father and Daughter to good house. Hi Henry 13. Royal Chef 24.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Flora De Voss Stock co. 13-18.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): North Brothers' Comedians closed successful week Jan. 30-5 to full houses.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): F. H. Daniels co. 2-4; poor business and satisfaction. Millionaire Tramp 9.

LA CROSSE.—THEATRE (J. Stras, mgr.): Babes in Toyland 1 pleased large house.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Rudolph and Adolph Jan. 30; excellent co.; good business.——NEW GRAND (William Marquardt, mgr.): Harry Beresford 30; excellent co.; good business. Georgia Minstrels 2; good business.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Rudolph and Adolph 1; good co. and business. Georgia Minstrels 3; poor co. and business. Orpheum co. 6; good co. and business. Black Patti co. 26.

CANADA.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): White Whittlesey in Second in Command Jan. 31; excellent performance. Madame Melba Concert 1; magnificent performance

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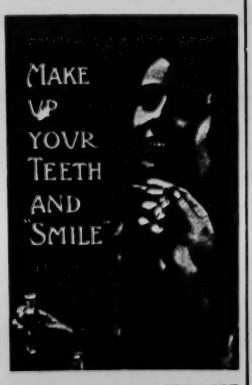

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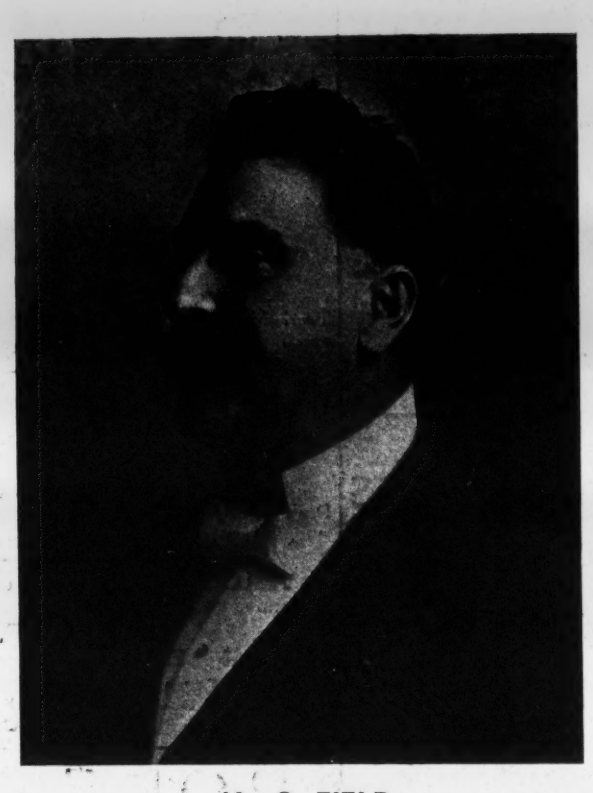

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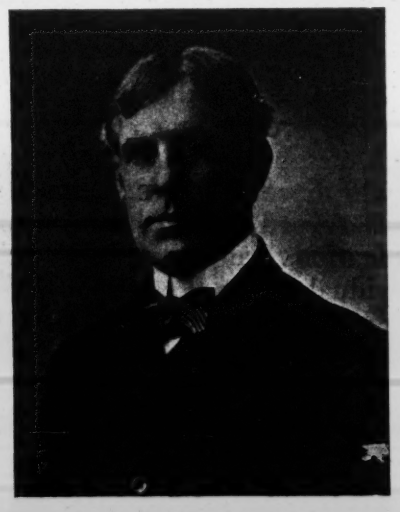

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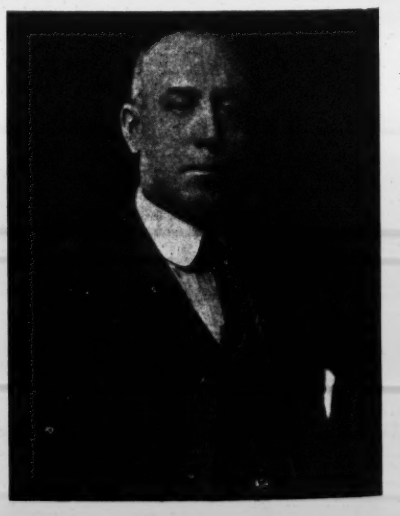

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